SQUARE DANCING

SEPTEMBER, 1973

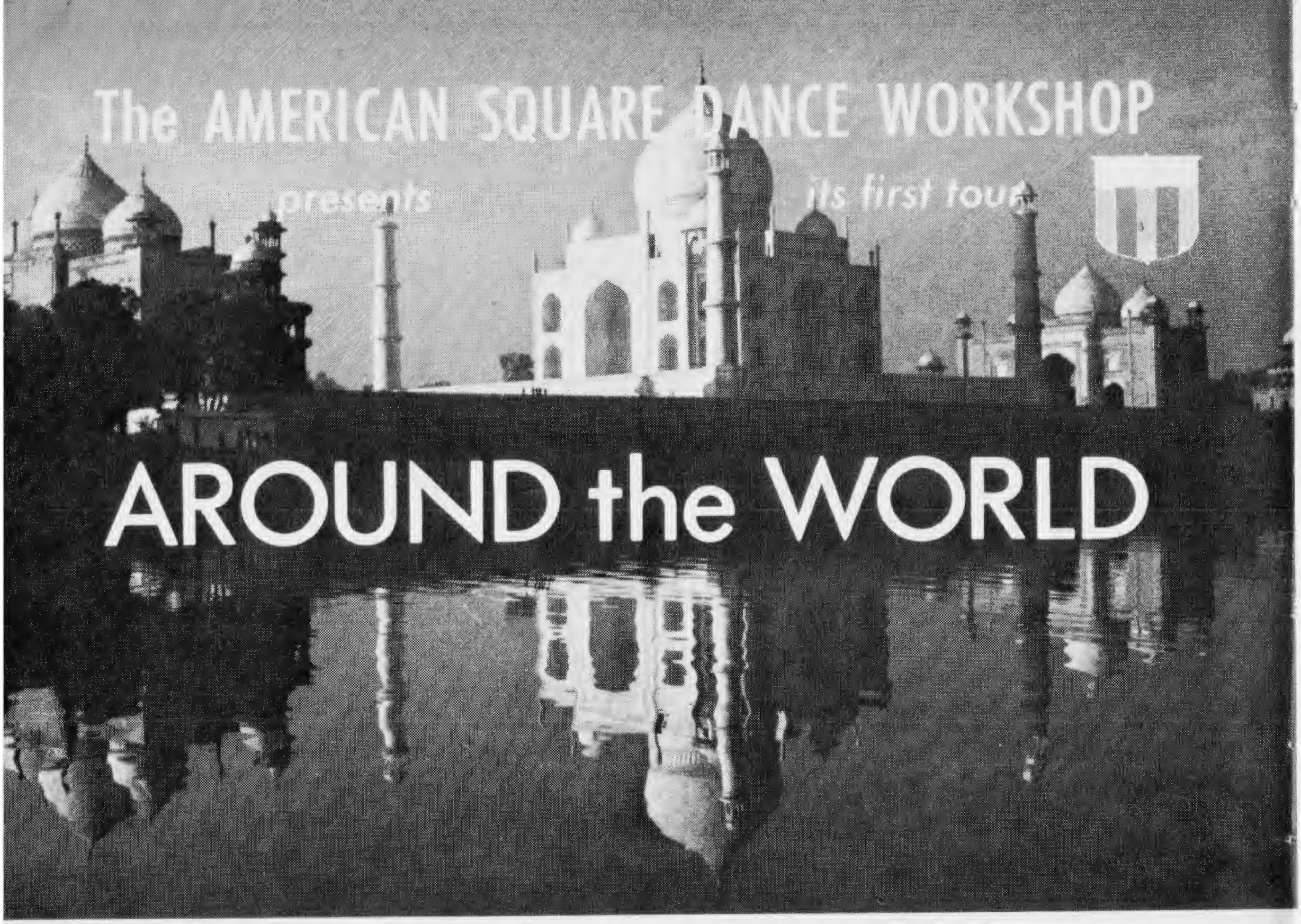
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A TEAM EFFORT FOR SQUARE DANCING

(see LEGACY Report page 9)

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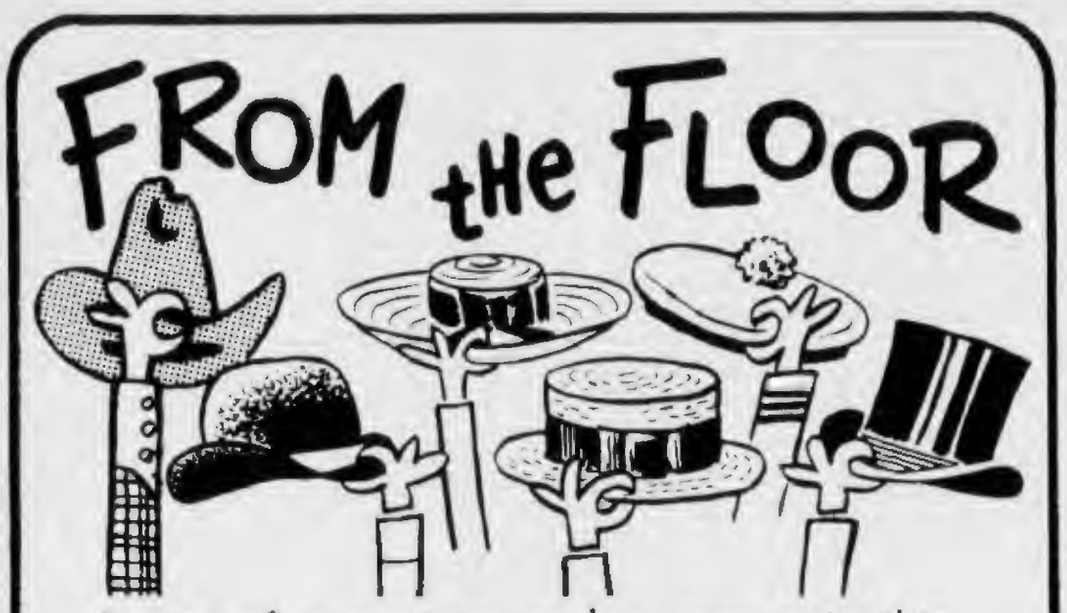


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Letters of interest to readers appear in this section. Send your comments to the editor giving full name and address. Unsigned letters disregarded.

Dear Editor:

I should like to use your Handbook of Basic Movements in my major physical education class. It is the best material and most useful information for a major class in square dancing that I have found.

Gertrude Warmack
East Texas State University
Commerce, Texas

Dear Editor:

A complaint. There aren't enough new movements to keep the dedicated dancer happy! I have devised a new movement which has excited dancers who have been asked to execute it, and it is simply as follows: "Heads square thru (this must be done as "Pair Off" spoils the flow). Swing thru, centers trade, then centers swing again one full turn. Fan chain thru while the ends do a complete 360° turn, then circulate, then another 360° turn. Cast off three quarters, swing right 360° and spin chain the gears. Cast off three quarters, pass thru, partner trade, pass thru, centers partner tag and U turn back. Outsides partner tag and quarter in." Thus we end in a squared formation ready to repeat the movement if

(Please turn to page 51)



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SQUARE DANCING

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RED HOT Line

A CASE FOR SQUARE DANCING: "Expanded community use of schools cuts vandalism which runs to $100,000,000 annually on a nationwide basis." This was the basis for a report made by the Santa Clara County (California) Grand Jury on August 2, where vandalism in the schools amounts to $800,000 each year. "We found that where there is expanded use of school facilities by the community, instances of vandalism dropped," the report stated. "It was also found that vandalism is more prevalent after school hours, during the weekends and during summer vacation periods. When people are in school or when organizations and groups are using the school facility, vandalism is very limited," the report added. As a result of this report the education committee in Santa Clara has recommended expanded use of the school facilities. It urged groups to be encouraged to use the schools and that the custodians remain on duty until 11 P.M. The committee said it is "not necessary" to charge groups with custodial costs in most cases, as is now often done....School districts in other cities may find, as in the case of Santa Clara, that local square dance clubs and classes provide an excellent answer to their "Make use of the Schools" program.

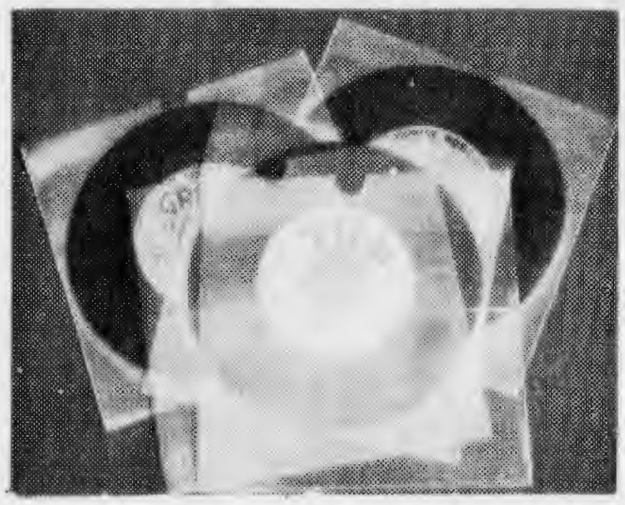
CALLER'S COLLEGE FOR TEENAGERS SET: June 16-24, 1974 a special caller's college for teenage callers will be held in Hot Springs, Arkansas. The specialized program, to be conducted by Cal Golden, appears to be a first.

FILM ON SQUARE DANCING AVAILABLE: The 30-minute film on square dancing which was made by Brigham Young University in Utah and shown on KBYU-TV prior to the 22nd National will be available later this Fall in 16mm prints. The cost will be approximately $100.00 each. Prints will also be available on a rental basis. For information write Jim Irvine, Chairman of the 22nd National, 1925 South 1600 East, Salt Lake City, Utah 84105.

P. S. TO RECENT CONVENTION: A tape library of almost all panels and clinics held in conjunction with the 22nd National Convention is now on file with the Convention Committee in Salt Lake City. The one exception: The CALLER'S SEMINAR. Anyone having made a tape of this portion of the Convention is urged to write to Jim Irvine (see his address in the article above).

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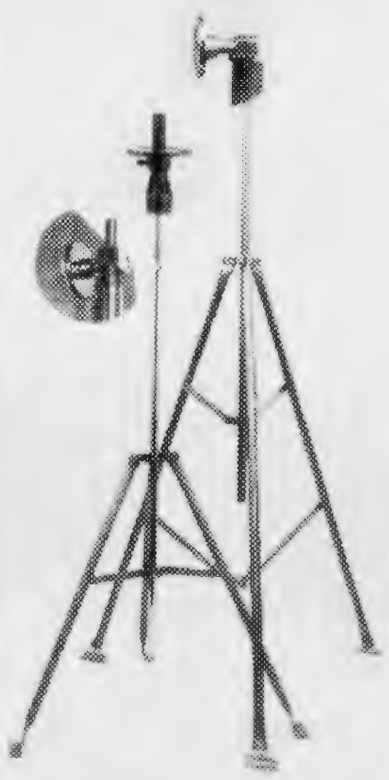
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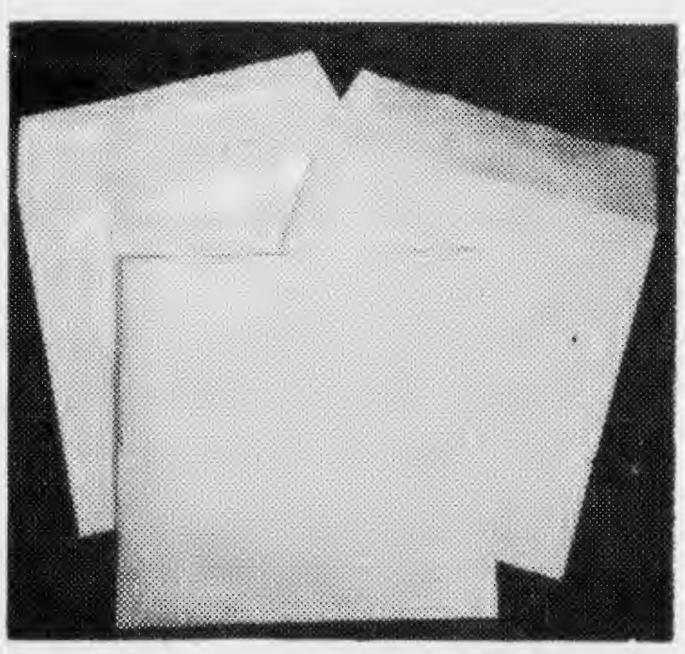
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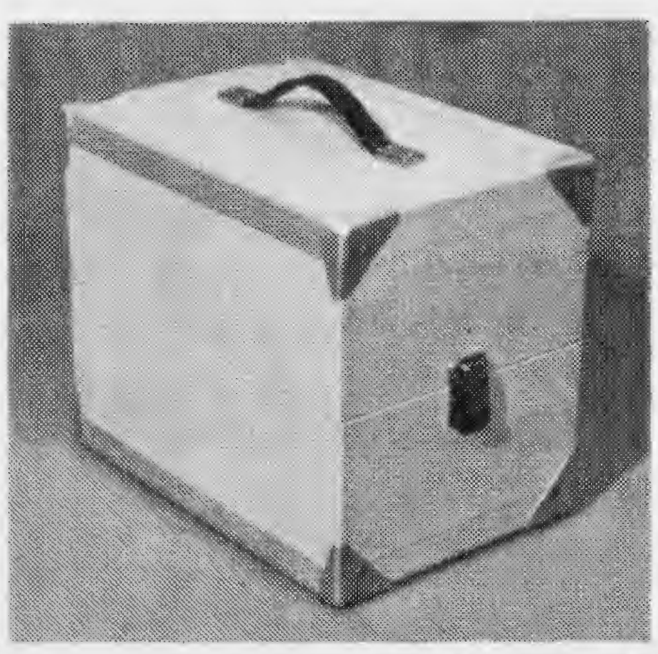
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Brushup Time

September-October, Great months for new dancers

A perfect time for rounding up the strays



MUCH TIME IS SPENT EACH YEAR in recruiting and bringing newcomers into square dancing—folks who have never before done an Allemande Left or a Right and Left Grand. In some areas not enough time is spent in considering the plight of the "temporary drop-out" who would like to return to a regular square dance program.

"We had to give up our once-each-week dancing when John went on nightshift. That was 14 months ago. Now things have changed and he is once again on a daytime schedule and we're ready to get back into the swing of square dancing. Our problem, of course, is that we've probably forgotten most of what we know. We're sure that some of the calls will come back to us quickly once we start, but we understand that there has been so much added in the last year or so, that we just can't join our friends in the club and expect to catch up. It wouldn't be fair to them and we're afraid that it would be disastrous where we're concerned. We don't feel that we want to start all over as beginners. We're just anxious to catch up and rejoin those with whom we've had so much fun in the past. What can we do?"

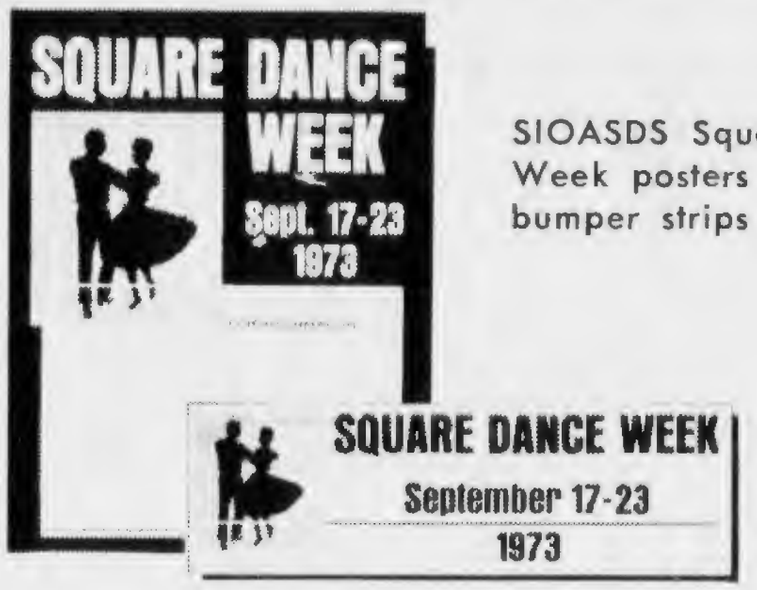
It's a common story. Unfortunately not all those who would like to come back into square dancing make their desires known, but when they do, it's good to have an answer. Take an area in the northwestern United States as an example. Realizing that it was a normal occurrence to have dancers drop out of the activity for a while, and not wishing to lose them permanently from square dancing, the clubs in the area have formed an "inactive pool." Anytime a square dancer or a square dance couple drops out of the activity for any reason, the club forwards the name on a 3 x 5 card (a different colored card for each club) and the one "volunteer" who receives the cards sees that they are filed together alphabetically.

Prospect's File

Included on each card is the couple's (or individual's) name, address (each club attempts to keep addresses up to date) phone number and past dancing experience (i.e. graduated 30 weeks, beginner class, May, 1969. 2 years dancing with Wagon Wheelers. Served as Secretary, 1971) and reason for dropping out (i.e. had to give up square dancing September, 1971 due to Mary's pregnancy). When a "brush up" course or series of workshop sessions are to be sponsored by any or all of the clubs in the area, the master list is referred to and those former square dancers who appear to be qualified are invited. Of course, if a person has dropped out of square dancing before having finished his instruction period, his name is kept on file for another beginner class and the information relative to the number of lessons (or basics learned) appears on his card.

Working on a similar project, square dancers in one section of Nebraska decided that their brushup period would last for five weeks,

just following the summer hot spells and preceding the full return to fall schedules by the clubs in the area. In this way many who had not danced for 3 or 4 months during the summer were also able to be reindoctrinated.



SIOASDS Square Dance Week posters and bumper strips

In some communities where a project of this type has proven successful, a number of callers have cooperated in sharing the program, usually one caller taking each night, but all the callers coordinating in the material to be covered. In this instance it is usually the "kickoff" caller whose task it is to sense the dance retention of the group and to determine the starting level for the program. By beginning at a relaxed tempo, allowing plenty of time for the reaction of those out of the habit of following square dance calls, the caller moves through the first 50 basics, making notes as he goes along where additional teaching and styling comments need to be emphasized. Realizing that there may be a great diversification of abilities, an average starting level is achieved. This, of course, means that some of those who have been out of the activity the longest will have to work a little harder and those who have only been recent dropouts may find that they are not really challenged, at least in the beginning.

With Square Dance Week an annual event and an accepted prime time for bringing newcomers into the activity, isn't this also a perfect time to give thought to those who would once again like to be active in square dancing? Perhaps this year, instead of giving the dropouts the brush off, we should consider opening the doors for a brush up.



Display of 11 entries in the 2nd annual poster contest for Square Dance Week sponsored by Northern N.J. Square Dancers Association. The winner (bottom right) "Square Dancing is World Wide", was submitted by teenager Gail Tirrell.

What is your favorite Singing Call of 1973?

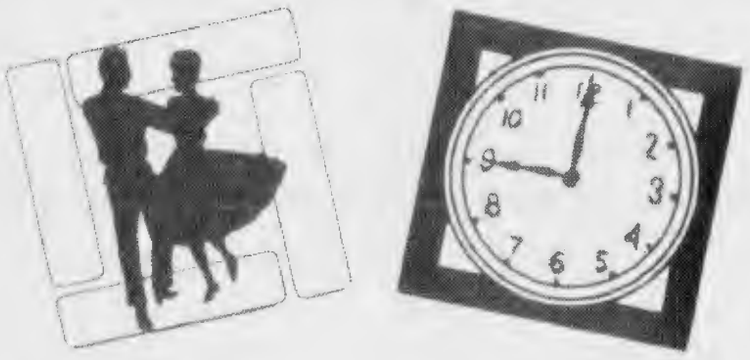
HERE'S A GAME EVERYONE CAN ENTER. We're interested in knowing what you, the dancers and you, the callers who buy records each month, feel is the real "hit" singing call of 1973. Think back. If you're a dancer, what current singing call has given you the greatest pleasure during the last 12 months. As a caller, which of the singing calls issued in recent months has been most enjoyable to call?

To set some time limits, consider singing call records reviewed in the On the Record section of SQUARE DANCING, from the issue of October, 1972 through this issue, September, 1973.

We're not interested in sales figures, or in the 12 Best Sellers Lists run by this publication each month, but rather by a voter's poll based on pure dancing enjoyment. Write your vote clearly on a postcard. (Name of the dance and the record label, if you know it, are important. Remember that sometimes the same tune is recorded by several companies simultaneously.) No need to sign your name; only do list in the lower, lefthand corner of your card whether you are a CALLER or a DANCER. All postcards must reach our office by October 5, 1973 to be eligible in this year's voting, so send yours in now.



LEGACY



a cross section of square dance leadership gathers to study the activity

BRING TOGETHER for the first time more than eighty dedicated square dance leaders from 30 States and Canadian Provinces and let them talk for a marathon two days and nights and you're bound to learn a great deal about the square dance activity. Toss these leaders questions—"How can we interest more people in square dancing—*and retain their interest?*" "Is it possible to be more selective in the screening and use of new experimental calls—*and, if so, by what means?*" "Is the annual National Square Dance Convention truly a positive showcase for this hobby *and how can it be more effective?*" "Is the square dance costume an important part of the activity—*and, if it is, how can the use of intelligent costuming be encouraged?*" and "Is it important to indoctrinate newcomers with our heritage of square dancing—*and, if so, how can this be accomplished?*"—and you get varied and informative reactions. These questions *and their solutions* were a part of the *meat* that brought together this group called LEGACY.

From 3:00 P.M. Friday, May 11, when the registration room at the Sheraton-Hopkins Hotel in Cleveland, Ohio, opened its doors, until 45 hours later when the meeting officially came to a close, there was an electrifying sense of dedicated activity surrounding this first LEGACY gathering.

Those who attended represented the twelve facets of square dancing: Square Dancer Associations, Caller Associations, CALLERLAB (a representative group of caller/leadership), Round Dance Teacher Associations, The Annual National Square Dance Convention, The Lloyd Shaw Foundation, Square Dance Publications, Square Dance Record Companies, Special Groups requiring extra-special consideration (the handicapped, blind, etc.), Special Projects (institutes, tours, etc.), Square Dance Suppliers (costumes, shoes, badges, etc.), and The American Square Dance Society.

The purpose of the meeting was to identify these units and decide, if possible, how all phases of the square dance activity, working more closely together, might be of greater service to the square dancer, to his club, to his caller, and to the activity as a whole.

Where Are We Heading?

Talk in recent years about fragmentation of the activity, of excesses creeping in that tend to stunt the growth and impair the effectiveness of square dancing, all had a bearing on the need for LEGACY. And the "Trustees" wasted no time in digging for facts and answers.

The *solution-oriented* meeting was off to an inspired start with its honored guest, Mrs. Dorothy Shaw (widow of Dr. Lloyd "Pappy"

Shaw, and at present the driving force behind the Lloyd Shaw Foundation), whose opening talk included these thoughts:

"A legacy carries with it a sense of responsibility and a very strong sense of previous sharing. It is ancestral rather than mercenary and the person who receives it as well as the person who gives it to him has been achieving it for many years. . . . Legacy is a circle and the continuity of a circle should go on, unbroken. Everything in nature moves in a circle. Dance is a circle and the circle of dance is, perhaps, our most precious and certain legacy. . . . There are no delusions in the dance. It is our great legacy that holds us and may actually hold our country and our world together. . . ."

Small Study Groups

In the initial sessions it was explained that by breaking into small units the "Trustees" would spend the first part of one day in determining if (1) There are, in fact, any problems facing the square dance activity and if problems do exist, (2) What are the problems?

The next step was a search for solutions. They set out to determine (3) What are the possible solutions? and, (4) What is the *best* solution for each problem? After considerable discussion, each group reported on a number of possible directions that could be taken. Then, after more thought, each group boiled down their thoughts into one statement. A list of these statements, which in the eyes of the working members were those that needed the most urgent attention, resulted. As might be expected, there were many points on which the study groups overlapped. Here, briefly, are the ten divisions, along with the obvious solutions and (in italics) the most needed solution:

ONE: **The Image of Square Dancing** What has our image been in the past? How can we project a better image to non-dancers?

The problems: The image of the activity suffers when dancers wear costumes to square dance conventions, etc. that are not in keeping with the "spirit" of the activity. (2) The impression often given to the public through television, motion pictures, etc., is that square dancing is still the old "barn dance" with bales of hay on the floor, rough dancing, etc. (3) For many years schools have presented a form of square dancing to young people that has not allowed the activity to be enjoyed to the fullest.

Some suggested solutions: The group endorsed a statement on dress to the effect that "Appropriate dress includes long sleeves for the men, full skirts for the ladies." It was felt that square dance callers could accomplish much more if they would wear accepted square dance attire to all functions. In this way they would encourage others to do the same. Proper attire should be stressed at the big events (such as the National Convention) and when square dancing is on public display (on television, etc.). Efforts should be studied to find ways of reaching television producers and school administrators to have square dancing presented correctly. *A booklet should be produced to show non-dancers a true picture of our hobby; this booklet should be made available to all at a minimum cost, to be placed in public libraries and other places where the public may see it.*

Implementation: Judy Ross Smith along with the *New England Caller* and its editor, Charlie Baldwin, are making a decided effort at a promotional program on the American Square Dance Costume.

TWO: **Leadership** What leadership is needed in square dancing? What methods are there for training leadership?

The problems: There appears to be a lack of recognition of the needs of leadership in square dancing. There is a lack of educational facilities and opportunities for leadership development related to the activity. The tendency of square dance callers and round dance leaders to withdraw from the leadership field as they become more heavily involved in the skills and technical aspects poses a continuing problem. How do we recognize and encourage potential leadership?

Some suggested solutions: Develop and "sell" the idea at the association level that good leadership is a prime requisite to the future development of the activity. The facilities of area and national square dance publications, Gavel and Key, etc., should be used to the fullest to make dancers aware of the importance of good leadership. Dancers should be encouraged (sometimes through financial support and subsidization) to attend workshops, panels and seminars on the subject of leadership. As one means of making our



Participants at LEGACY: (Front row, left to right) Eddie Colin (IN), Alice Colin (IN), Catherine McMorran (Canada), Stan Burdick (OH), Charlie Baldwin, (MA), Bob Osgood (CA), Marva Shaver (IN), Ardy Jones (NJ), Judy Ross Smith (MA), Joy Kitchin (RI). (Second row) Bill Higgins (VA), Harold Bausch (NB), John Kaltenthaler (PA), Angus McMorran (Canada), Bob Dawson (FL), Jimmy Carney (AK), Jack Cook (MI), John Cook (MI), Ed Ross Smith (MA), Bill Jenkins (NY), Rich Shaver (IN). (Third row) Kathi Higgins (VA), Ruth Metcalf (VA), Lill Bausch (NB), Freddie Kaltenthaler (PA), Marie Hopkins (Canada), Cathie Burdick (OH), Dorothy Shaw (CO), Becky Osgood (CA), Jeanne Petschke (CT), Rosemarie Elias (WI), Martha McNutt (WA), Doris Anderson (NY), Barbara Potts (MA), Hugh Macey (OH). (Fourth row) Clarence Metcalf (VA), Mary Jenkins (NY), Howard Thornton (OK), Bob McNutt (WA), Pat Munn (CA), Floyd Lively (IN), Tom Carroll (MN), Jim Hopkins (Canada), Don Williamson (TN), Will Orlich (FL), Bill Crawford (TN), Elmer Elias (WI), Walter Brown (MA), Dick Smith (CT), Chuck Tippett (IN), Bob Howell (OH). (Fifth row) Hal Petschke (CT), Vic Wills (PA), Phyl Lehnert (OH), Mary Carroll (MN), Clare Lively (IN), Phyllis Howell (OH), Peg Wills (PA), Bertie Smith (CT), Louise Bohn (KY), Merle Orlich (FL), Phyllis Casey (NH), Vera Smith (VT), Winnie Brown (MA), Bert Tippett (IN), John Thompson (MA). (Top row) Norm Merrbach (TX), Dick Smith (VT), Harold Kitchin (RI), Frank Lehnert (OH), Ken Parker (CA), Ken Oppenlander (KS), Wade Hannah (MS), Ken Anderson (NY), Ray Bohn (KY), Joe Casey (NH), Tom Potts (MA), Chuck Bryant (TX). Present at LEGACY but not in picture were Louis Calhoun (KY) and Bob and Shirley Wickers (MO).

local educational institutions aware of the fact that we are a part of the field of recreation, square dance associations are in a good position to set up seminars and conferences using resource people from local colleges who are qualified in group dynamics, etc. *There is a need for a study to identify the objectives of any square or round dance group. Different groups have different objectives. All groups should determine and identify what their objectives are. Only after such a study can the type of leadership required to meet these objectives be determined.*

THREE: **Communications** What methods do we have for communicating? Semantics—Do we mean what we say? (What about such terms as high level, low level, club level, fun level, challenge, hash, etc.?) How do we get ideas across so that they won't be misunderstood? What is the place of publications, radio, television, national conventions, associations, etc., in the context of communicating?

The problems: There needs to be methods devised for better communications among the square and round dance leaders themselves; between the caller/teacher leaders and the dancers (and potential dancers) and from the world of square dancing to the "outside world" of non-dancers. Feedback must be channeled to those who are in a position to solve the problems. Among the callers there needs to be methods of clearly describing basic and experimental movements in order to avoid confusion. Leaders need a better understanding of "people" before they can communicate with them.

Some suggested solutions: Through caller, dancer, and round dance teachers associations, leaders and potential leaders should be educated in communications—"how to get the

message across." *Because the language of square dancing is not always understood by the non-dancing public, the activity must translate its message into the simplest and most visual methods possible. National and closed circuit educational television should be explored as methods of presenting and, in some instances, teaching square dancing. Word-of-mouth remains the best method of "getting the word" from the dancers and leaders to non-dancers and new dancers.*

Implementation: An excellent 30-minute color film featuring Bob Van Antwerp and the dancers of Utah was completed recently and previewed over Channel KBYU-TV, Salt Lake City, during the recent National Convention. Watch for this film on your local public service television outlet. The title is "The Great American Folk Dance." Other plans are "in the works" for additional square dance films.

FOUR: **Ecology** Is square dancing for everyone? People are our greatest resources. How do we maintain what we have? Why do people come into square dancing? Why do people drop out of square dancing?

The problems: Too much new (nondescriptive) material. Lack of a total, varied program to meet the "time available for the square dancing" needs of all individuals in every area. There is a need for ways to encourage better attitudes in both the dancers and the callers and there continues to be a need for caller education in this direction. More efficient methods must be found to integrate new graduates into clubs. There needs to be better understanding relative to human differences and variations in learning ability. Methods of coping with hyper-enthusiasm—reaching for the "top" too quickly—must be uncovered. Improving the image of square dancing and reaching out to potential dancers continues to be important.

Some suggested solutions: Through publications and callers groups, callers should be encouraged (and dancers should support them) to schedule a variety of levels of dancing in their areas. Questionnaires sent out locally by clubs to "dropouts" can be a means of discovering why some one left the activity and may help to uncover methods of eliminating the problems in the future. Places for class graduates to dance as a means of bridging the gap from class to club can be an effective means of holding the new dancers. *Caller-leadership training should emphasize that a major responsibility of the caller is a knowledge of the needs and ultimate satisfaction of the dancer. This involves being able to relate tactfully to the dancer's ability to enjoy square dancing at a (for him) comfortable level. This same knowledge and responsibility is also shared by dancer leadership.*

LEGACY, it should be understood, is not *another organization! It is a gathering of leaders whose sincere dedication to this activity has led them to travel many miles at their own expense to meet together, take an in-depth, objective look at the square dance picture and to search for ways to* protect, promote *and* perpetuate *its future. The results of this and other such meetings belong to all who share unselfishly in this activity.*

FIVE: **Heritage** What part does the past play in the square dancing we do today? Is it important that square dancers are aware of their heritage? What part can this awareness play in developing a strong foundation for the future? What methods are there of instilling the heritage and tradition of the activity among the new dancers? What part does heritage play in the future development of the activity?

The problems: Today's dancers, for a great part, are not aware of their heritage. Caller/teacher leaders do not take the time to provide dancers with background information on the square dance activity. On the assumption that a knowledge of square dancing background will, indeed, help to retain the interest of dancers and add the necessary significance to their enjoyment of the activity, how can we pass this information about heritage along to the dancers?

Some suggested solutions: *Because it appears vital that dancers, leaders, teachers and callers be aware of the heritage of square dancing, it is recommended that appropriate historical material be incorporated in any future square dance booklets and training manuals.*

Implementation: Plans are under way to include a short history of the activity as a part of the newly revised "Basic Movements of

Square Dancing" handbook (published by The American Square Dance Society). In the future, material of this nature will appear in a revision of the Caller/Teacher Manual for teaching the Basic Movements of Square Dancing and a space on the Caller's Basic Check List will be provided to indicate that heritage has been passed along to the new dancer.

SIX: **The Business Side of Square Dancing** How does square dancing differ in this respect from other sports and hobbies? Semantics: What is an amateur, a professional, a commercial venture, an exploiter? If the elements in square dancing that represent business are important, how should they be better supported by the square dancing public?

The problems: With the increase in the price of almost everything, hall rents and other costs are going up with the consequence that the price of square dancing is also increasing. This most affects the small club that is just not making enough money to survive. Experienced leadership with a sound business knowledge is needed in the activity. Callers are not in agreement on their fees and there is a need for some standards in this respect. In some areas there are too many inexperienced callers maintaining small clubs, which in turn create problems in the areas. Square dancing is being exploited (taken advantage of) by some.



Some suggested solutions: For small clubs suffering from financial problems, it is pointed out that the major cost factors are hall rentals and the caller's fee. As one solution, club leadership is in a position to see if the current facility is too large for the club's current needs and therefore too expensive. There is a strong parallel between the leadership of the club and its success. Local area associations should be in a position to lend assistance to the club needing leadership guidance. The National Square Dance Convention needs to exert increased responsibility toward the square dance activity beyond the three days of the convention each year. The official financial records need to be made available and the profits funneled back into square dancing —principally in the direction of leadership training. *Callers', teachers' and leaders' fees will be naturally dictated by the laws of supply and demand and will take into consideration the ability and personality of the individual caller, teacher or leader involved.*



SEVEN: **Standardization** Let's look at the importance of standardization as it relates to a standard method of dancing and why a standard way of interpreting the basics is important to the activity. What about a standard list of basics? What about standardization in language as it refers to levels (exposure) of dancing? How does standardization reflect on round dancing? Standardization plays a part in the square dance costume—why is this important? Is standardization regimentation? What are the advantages that we have seen come about through standardization?

The problems: There is a need for some method of encouraging all callers to adhere to an accepted form of standardization in their teaching and calling. The absence of a uniform set of labels for the various levels of dancing that will not offend those in the activity is a problem. Callers appear to be fragmented and there is a very present need for universal teaching methods. There is a crying need for a clearing house of new movements.

Some suggested solutions: The fifty (basic) program and the 75 (extended basics) program are well defined at the present time. Every effort should be made to establish and

maintain an effective experimental movements clearing house. *Standardization is required for the over-all good of the activity. It is recommended that standardization be accomplished through a nationally coordinated educational program of callers, teachers and leaders, and that the results be published through a coordinated effort of the media.*

Implementation: Through CALLERLAB and through a program being investigated by *American Square Dance* magazine, it is hoped that a workable clearing house of new movements will be a reality sometime in the near future.

EIGHT: **Ethics and Attitudes** What is meant by ethics? How do they affect callers working together? How do they affect dancers working with each other? What are the important attitudes that need to be involved in a "folk" activity such as square dancing?



The problems: The use of liquor at square dances, improper dress for square dancing and the lack of common courtesy appear to be three of the major problems in this category. There is no universally accepted written Code of Ethics and the need for some documents directing the actions of callers and dancers is felt. While square dancing is widely known as a friendly activity, there are instances where there is a lack of friendliness and this, too, is a problem. Competition between clubs, between callers and among dancers remains as a problem and is not in the best interest of the activity as a whole. The lack of positive attitudes and the sometimes lack of respect for the callers and leaders are other pitfalls that need to be corrected.

Some suggested solutions: Callers as well as dancer leaders share in the responsibility of impressing upon dancers the need for consideration of others, the importance of gentleness—avoiding rough dancing—and the importance of a friendly smile. Sharing the blame for squares broken down, not leaving a square once formed and evincing appreciation to other dancers, the caller and the caller's wife all need to be impressed upon dancers as a part of the "unwritten code." A committee should be formed to compile a "written" code of ethics that will be circulated internationally. *Callers and dancer leaders should educate by example and instruct that appropriate square dance apparel should be worn at public and open dances at all times. National and area publications should be alerted to the importance of publicizing this stand. All leaders and publications should educate the square dance world that, for the best interests of the activity, dancers should refrain from partaking of alcoholic beverages before or during square dance events.*

NINE: **Organization** There are some 270 square dancer associations around the world, 138 caller associations, a number of councils of associations and any number of round dance leader associations—how important is the organization in the square dance picture? At what point does square dancing become bogged down with over-organization? Is it possible that some associations exist solely to perpetuate themselves? In order to avoid square dance fragmentation, how can the various facets of this activity be encouraged to work more closely together?

The problems: The proliferation and fragmentation of the activity with too many, too small clubs in too many areas. The over-organization of the club and the tendency of leadership to ignore the needs of the club as a whole, thereby causing pressure groups to form, which again leads to the problem of fragmentation. Where does the conscientious leader go for help when he really wants to solve a problem? There is a tendency for some local associations to take over the club functions and to transfer the basic allegiance of the dancer from his club to the association. There has always been one major problem—of clubs sending the newest and greenest member to the association as a voting member. Not all associations are truly representative of their member clubs. There is a need for local associations to serve as a clearing house at the local level and to coordinate clubs, help to solve their problems and perhaps to supply some of the answers relating

to the need for leadership. If there are strong, healthy local area associations, is there really a need for regional and state organizations?

Some suggested solutions: The "Club" is the home base for the dancer—the dancer is the one who pays the bills and he is the one who must be considered. There is a need for all kinds of clubs and no attempt should be made to say that *this* is the way any specific club should be run. Each club, however, should have its own purpose and objective which should be clearly stated. The club's objective will determine the basic organizational structure of the club, the role of the caller, etc., and it should be determined in this manner. Clear objectives will help to eliminate some of the leadership problems such as over-organization and pressure groups being formed. A more cohesive group can be created if its objectives are clearly stated. Area associations should encourage club leaders by providing assistance and helping them to set objectives and to stay on the track. Associations must be truly representative of their member clubs. They must recognize that their objective is to be responsive to the needs of the dancer and they must recognize the club as the base for the dancer and not attempt to supplant it. Associations should provide a definite liaison and positive assistance to clubs —go looking for trouble spots, not wait for trouble to come to them. Associations should provide communications between clubs and insure that these communications are disseminated. Association meetings should not be burdened with unseasoned club members as voting delegates. *All levels of club organization must function on the premise that the dancer is the whole reason for the existence of the movement. The well-being of the dancer and his local club should be the major concern of all organizations who should insure that his wants and needs are fulfilled.*

TEN: **Unlimited Horizons** What are we overlooking in this activity? Is it meeting its full potential? What about square dancing around the world? Square dancers make great goodwill ambassadors.

What about an American Folk Ballet to show off the American Folk Dance similar to folk dance groups of other countries that tour

A Background of LEGACY

If you read the 19-page report of the square dance activity in the November, 1972 issue of SQUARE DANCING magazine, you may remember that the LEGACY idea grew over a period of years in the minds of three square dance publication editors in three widely spaced out areas around the country. In addition to being editors, each member of the trio is deeply involved in many stages of the activity and reflects the concerns of many individuals who wrote or talked to them personally regarding the direction the activity is taking.

In 1971 it was decided that a meeting of a representative group of enthusiastic boosters for square dancing might serve as a "think tank" for ideas and solutions to problems and as a barometer of public opinion. These findings would be passed along to aid all individuals, groups, and organizations.

This is a report of the meeting that resulted. Its significance and ultimate values may not be fully realized for some time. However, it is a beginning. Those wishing to reach LEGACY may write to any of the three persons who are the founding trio behind the LEGACY project.

***Charlie Baldwin**, Box NC, Norwell, Mass. 02061*
(editor, The New England Caller)

***Stan Burdick**, Box 788, Sandusky, Ohio 44870*
(co-editor, American Square Dance)

***Bob Osgood**, 462 N. Robertson Blvd., Los Angeles, Ca. 90048*
(editor Square Dancing)

America and the rest of the world? Consider square dancing as a people-to-people crusade, square dancing as an answer to the needs of the handicapped—the blind, the deaf, the dumb, paraplegics in wheelchairs and those who are handicapped mentally. These are just a few suggestions, for square dancing horizons are, indeed, unlimited, particularly if all phases of the activity work closely together.



The problems: How can we extend our horizons or open more doors to involve everybody? Do we want everybody? How can we educate educators to be more aware of a need for dance education on a continuing basis in the public schools—from kindergarten through the secondary level? Should leaders assume a more positive role in decision making and setting a direction for square dancing? Is the dance itself, the activity itself, more important than the individual? Can we continue to be effective leaders if we are no longer actively dancing? Are we working too hard to learn dances and not working hard enough in learning how to dance? Is there a way that callers can work more effectively and with more dedication to develop a more professional respect for their calling or is professional jealousy a danger in extending our horizons?

Some suggested solutions: What we must do is be dedicated more to square dancing. We must be concerned about what happens to square dancing after we're gone. Possibilities of establishing a National American Square Dance exhibition group to present and preserve the legacy of square dancing should be explored. We have a great heritage and need to discover methods of preserving it. In order that the dance itself be brought back into focus, callers should frequently sit down face-to-face on an international basis for solution oriented sessions. *The heritage, history and background of the American Square Dance should be incorporated into all levels of leadership training, with the object that the more we know about the past, the better we can do today and the more effectively we can plan for the future.*

Where Will All of This Lead?

Next comes implementation. How can the square dance activity, as a whole, benefit from the studies and recommendations coming out of this meeting? In the first place, LEGACY 1973 was *only the beginning*. The "Trustees", unanimous in their feelings for the good that came from "think-tank" meetings of this type, have plans for getting together for a second meeting in the future. In the meantime, smaller LEGACY "offshoot" sessions are planned for several areas in North America, with the purpose of looking for ways to implement the goals of LEGACY on a wide area and local basis.

Already several strong steps have been taken to put the LEGACY resolves into action. These will be reported in coming months in SQUARE DANCING. LEGACY "Trustees" are earnestly looking into other portions of the Square Dance world that need a "lift." Those persons having "challenges" that need study are invited to (1) contact a "Trustee" personally or to (2) write to Stan Burdick, Charlie Baldwin or Bob Osgood, who will, in turn, see that the problem is put into the proper hands.

After twelve months of evaluation, LEGACY '73 will be re-examined in view of its influence and accomplishments. If the results prove to be positive, a second LEGACY meeting, perhaps a bit larger, will be called.

AN S.I.O.A.S.D.S. DIRECTORY SERVICE

The 1973-74 Directory of Dancer Associations

IT WILL INDEED BE ENLIGHTENING to any who may have thought that an interest in square dancing might possibly be waning to note that this listing of Dancer Directories has increased from 248 last year to 274 today. Several areas are listed for the first time and as noted by the * quite a number of state and area councils of associations have sprung up. It is the purpose of all these associations and councils to provide services for the individual square dancer, his club and his caller, within their own areas. The great differences in the needs of the various areas make these local associations particularly meaningful. They do, in fact, provide services for dancers within their areas that no single, large association could possibly accomplish. Coordination comes through such groups as LEGACY (see Page 7), through Gavel and Key newsletter, and through the various services of The Sets in Order American Square Dance Society. *CAUTION: This listing is not intended, nor should it be used as a Directory for those soliciting business of any kind. It is a directory service intended as a means of communicating among the groups themselves and also as an item of interesting news to all of those devoted to this activity.*

Alabama

Birmingham S/D Assn.—Jim Harper, 3076 Whispering Pines Cr. Birmingham 35226

Greater Huntsville S & R/D Assn.—William Laird, P.O. Box 912 Huntsville 35804

Mobile S/D Assn.—Gary Nelson, P.O. Box 6082, Mobile 36606

Montgomery Area S/D Assn.—Dewey L. Glass, P.O. Box 7132 Montgomery 36107

Tennessee Valley S/D Assn.—Fred Lackey, 3216 Monarch Drive Huntsville 35801

Wiregrass S/D Assn.—Lester Ryan, Rt. 2, Enterprise 36330

Alaska

*Alaska Fed. of S/D Clubs—Dick Hamilton, Box 605 Douglas 99824

Anchorage S & R/D Council—Dick Brindley, 3422 Checkmate Drive Anchorage 99504

Arizona

Old Pueblo S/D Assn.—Louis Sternaman, 5671 E. Cooper Tucson 85711

Valley of the Sun S/D Organization—Everett Peyton, 2146 E. Weldon Phoenix 85015

Arkansas

Arkansas S/D Convention, Inc.—Joe Higgins, 6708 Westover Dr Little Rock 72207

*Arkansas State Fed.—Ronnie Watson, 5016 Hampton Road No. Little Rock 72116

Square Dance, Inc.—Glenn Turpin, Box 92, Lepanto 72354

California

Associated Square Dancers—Chuck Hendricks, 531 N. Kenwood St. Glendale 91206

Associated S/D of Superior—Sam Mabry, 6820 Lumry Street No. Highlands 95660

Bachelors & Bachelorettes-Regional—Cecil Gatz 1008 Georgia St., Apt. N Huntington Beach 92648

*California State Council—Charlie Naddeo, 12050 Clora Place El Monte 91732

Central California S/D Assn.—Burnell Fritsche, 1626 Arlie Court Modesto 95350

Central Coast S/D Assn.—Ken Koskos, 1464 Calle Segunda, Lompoc 93436

Cow Counties Hoedown Assn.—Bob Snow, 7475 Del Rosa Ave. San Bernardino 92410

Heartland Fed. of S/D—Robert C. Byerly, 357 San Miguel Drive Chula Vista 92011

Hi-Desert S/D Assn.—Ray Taylor, 3753 E. Ave. 1, Sp. 67 Lancaster 93534

Imperial Valley S/D Assn.—Andy Dufresne, 1851 Alamo, Seeley 92273

Northern Calif. S/D Assn.—Don Bowlby, 3980 Beechwood Drive Concord 94520

Palomar S/D Assn.—Norm Paddock, 327 W. Ave. Palizada San Clemente 92672

San Diego Co. S/D Assn.—Miles Mitchell, 3410 Idlewild San Diego 92117

San Joaquin Valley S/D Assn.—Willie Grasmick, 13350 N. Jack Tone Rd. Lodi 95240

Santa Clara Valley S/D Assn.—Marvin Palmer, 26501 Purissima Los Altos Hills 94022

Shasta Cascade S/D & Callers Assn.—Bob Koming, P.O. Box 896 Anderson 96007

South Coast Association—Duchess Domrose, 5512 E. Clark Lynwood 90262

Teen Age S/D Assn.—Suzy Sellers, 1041 S. Pine Street San Gabriel 91776

United S/D Assn.—Fred Hupp, 602 Francis Street, Bakersfield 93308

Valley Assoc. S/D of Fresno—Harvey Binder, 2008 Baird Ct. Fresno 93702

Western S/D Assn.—Dave Sperl 1602 Brightside, Duarte 91010

Colorado

*Colorado State S/D Assn.—John Troute, 3219 W. 23rd Ave. Denver 80211

Denver Area S/D Council—Howard St. Cyr, 2573 Braun Ct. Golden 80401

Northeast Colorado S/D Council—John Magill, 4221 54th St. Rd. Greeley 80631

Northwest Area Council—Tom Doherty, 2110 Zion Road Grand Junction 81501

Southeast Colorado S/D Assn.—Lee Lancaster, 1808 Hollywood Drive Pueblo 81005

Connecticut

Conn. Assn. of S/D Clubs—Horton Avery, 112 Sumac St. West Haven 06516

D.C. Area

Washington Area S/D Co-op. Assn.—Andy Truelson, 4702 Locust Hill Ct. Bethesda 20014

Florida

Central Florida S/D Assn.—Pee Wee Stewart, 601 N. Hastings Orlando 32808

*Florida Fed. of S/D—Warren Hyland, 4738 61st Lane No. St. Petersburg 33709

Greater Pensacola S & R/D Council—Russ Bayer, 918 N. 59th Ave. Pensacola 32506

Northeast Florida S/D Assn.—Harvey Chambers

Ployground Area S/D Coun.—Robert Forney, 20 Memorial Pkwy. N.W. Ft. Walton Beach 32548

Southeast Florida S & R/D Assn.—John Zell, 5881 W. 3rd Ct. Hialeah 33012

West Coast S/D Assn.—Ben Hamilton, 310 20th St. Zephryhills 33599

Georgia

Dixie Fed. of S/D—Larry Coleman Edison 31746

*Georgia State S/D Assn.—Mac McDonald, 183 Spring St. Macon 31201

Greater Atlanta Fed. of S/D—George Babb, 2244 W. Lyle Rd. College Park, 30337

Northeast Georgia Fed. of S/D—Jimmy Sauls, 504 Second Ave. Winder 30680

Hawaii

*Hawaii Fed. of S/D Clubs—Edward Susans, 674 Ululani St. Kailua 96734

Idaho

*Idaho Fed. of S/D Clubs—Ellis Wheeler, 4003 Albion, Boise 83705

Intermountain S/D Council—Don Andrews, Rt. 2, Box 16-E Emmett 83617

Lewis & Clark S & R/D Assn.—Bernard Fischer, 716 N. College Grangeville 83530

Magic Valley S/D Assn.—Wilford Allison, Rt. 1, Jerome 83338

Snake River Valley S/D Council—Pat Flynn, Rt. 2, Box 165A Idaho Falls 83402

Illinois

Illinois Fed. of S & R/D Clubs—Lyle Wise, RR #1, Owaneco 62555

Lake County S/D Assn.—Dennis Artus, 1156 Idlewood Lane Libertyville 60048

Metropolitan Chicago Assn. S/Dancers Roy Vanhauselaere, 6N490 Pine Ave., Bensenville 60106

Indiana

Central Area Indiana Dancers Assn.—Tom Worthington, 3945 E. 31st. St. Indianapolis 46218

Duneland Dancers Assn.—Glenn R. Smith, Rt. 35, Box 5, Valparaiso 46383

Evansville S/D Council—George Murray, 12217 Stinsen Ave. Evansville 44712

*Indiana Dancers Assn.—Ted Meserve, 5457 N. Drexel Indianapolis 46220

No. Indiana Caller & Dancer Assn.—Mart Braun, 110 Lawndale Pl., Michigan City 46360

N.W. Area Indiana Dancers Assn. —Jim Titus, 2429 Foxhill Dr. Lafayette 47905

S. E. - S. W. Area Indiana Dancers Assn.—Ted Pfuffer, RR 1, Box 168 Freetown 47235

Iowa

Central Iowa Fed. of S/D Clubs—John Gilligan, 6301 Sherrick Ave. Urbandale 50322

East Central Iowa Fed. of S/D Clubs—Marlo McMillan, 826 25th St. N.E. Cedar Rapids 52402

*Iowa State Fed. of S & R/D Clubs—Ray Jacobsen, 2628 Magnolia Dr. Bettendorf 52722

Northeast Federation—Marvin Kraft, Rt. 2, Waverly 50677

Quint City Fed. of S & R/D Clubs—Irvin Schotz, 1003 7th St De Witt 52742

Siouxland Federation—Leon Pfatenhauer, RR 1 Sergeant Bluff 51054

Kansas

Central & Kansas S/D Assn—Levi Bedard, P.O. Box 1024 Hays 67601

League of S & R/D Clubs—Dan Hereford, 1500 Womer Dr. Wichita 62703

Tri-State Area S/D Council—George Edward, Rte. #1, Box 31, Goodland 67735

Kentucky

Greater Lexington S/D Council—George Cheatham, 518 Red Ln., Lexington 40503

Kentuckiana S/D Assn.—Russ Carty, 9903 National Turnpike Fairdale 40118

West Kentucky S/D Assn.—James Norman, Marion 42064

Louisiana

Greater New Orleans S/D Assn.—A. J. Boudreaux, 6336 Maumus Ave. New Orleans 70114

Louisiana S/D Assn.—Earl McCallum 4721 Newlands St., Metairie 70002

So. Louisiana S/D Assn.—Bill Barner 9454 El Cajon Dr. Baton Rouge 70815

Maine

Cumberland Co. Rec. Council—Earl W. Smith, 2 Puritan Dr. West Brook 04092

Maryland

Mason-Dixon S/D Fed.—Bill Ray 2800 Duvall Rd., Woodbine 21797

S/D. Assn. of Montgomery County—Nate Reynolds, 2505 Lindell St. Wheaton 20902

Massachusetts

Berkshire Co. S/D Assn.—Clayton Fancher, 454 Pomeroy Ave. Pittsfield 01201

Coordinators S & R/D Assn. of Western Mass.—Leo Nolin, 54 Debra Dr., Chicopee 01020

Eastern District S & R/D Assn.—Bob James, 5 Berkeley St., Peabody 01960

Northshore S & R/D Assn.—Bruce Reilly, 35 Richard Circle Woburn 01801

Southeastern Mass. Coordinating Assn. —Ralph Toye, 1 Shirley Terr. Holbrook 02343

Western Mass. S & R/D Assn.—
Ross Moorehouse, 96 Cornell Dr.
Enfield, Conn. 06082

Worcester Area Coordinating Assn.—
Robert Gelinas, 234 Dawn Blvd.
Woonsocket, R.I. 02894

Michigan

Battle Creek Area S/D Assn.—
Harry Bracy, 374 Main St.
Battle Creek 49017

Central Michigan S/D Assn.—Norman Fox, RR #1, Shepherd 48883

Lansing Fed. of S & R/D Clubs—
Donald Cade, 2005 Hathaway St.
Lansing 48917

Michigan Council of S/D & R/D Clubs—Harold Sharp, 471 Morse St., Coldwater 49036

Northeast Mich. Assn. of S & R/D Clubs—Don Lewis, 833 Mapleridge, Carrolton 48706

Northwest Mich. S/D Council—Tom Smith, P.O. Box 187
Boyne City 47912

Square & R/D Assn. of Southwestern Mich.—Ray Miller, 2930 Harvard
Kalamazoo 49001

Michigan S/D Leaders Assn.—
Myron Noll, 517 S. Highland
Dearborn 48124

Upper Peninsula S/D Council—
Steve Baltic, 1804 8th Ave. So.
Escanaba 49827

Western Mich. S/D Assn.—
Dennis Bates, 1901 E. Becker Rd.
Muskegan 49445

Minnesota

Central Minn. East Region Assn.—
Stan Braun, 4208 Pleasant Ave. S.
Minneapolis 55409

Central West Minn. Region Assn.—
J. Allan Anderson, 307 West 8th St.
Morris 56267

Fargo-Moorhead S/D Assn.—
Walter Anderson, 1907 10th Ave. No.
Moorhead 56560

Northeast Minn. Region Assn.—
Robert Jahr, 4431 Decker Rd.
Duluth 55811

Northwest Minn. Region Assn.—
Dale Ryder, Rte. #1
Detroit Lakes 56501

Southeast Minn. Region Assn.—Dale Dunderman, Le Sueur 56058

Southwest Minn. Region Assn.—
Harry Thiesfeld, Glenview Woods
Glencoe 55336

*S/D Federation of Minn., Inc.—
Norton Hanson, 222 East Willow
Detroit Lakes 56501

Twin City Area S/D Assn.—
Bayard Libby, 2595 Carver Ave.
St. Paul 55119

Mississippi

Central Miss. S/D Assn.—
Millard Parker, 3407 Kites Dr.
Jackson 39212

Missouri

Greater St. Louis Folk & S/D Fed.—
Jim Vinyard, 887 Guston
St. Louis 63042

Greater St. Louis Folk & S/D Fed.—
Eugene Dunn, 7757 Nacomis Dr.
Normandy 63121

Heart of American Fed. of S/D Clubs—
Virgil Brundage, 7604 E. 51st St.
Kansas City 64129

Missouri Fed. of S & R/D Clubs—
Earl Salmons, 3 Hawthorne
Fulton 65251

Springfield All City S/D Assn.—
Bob Prescott, RFD #6
Springfield 65803

Montana

Great Falls S & R/D Council—
Al Calkins, Ulm 59485

Missoula Area S & R/D Fed.—
Dwight Griffin, 600 Lolo St.
Missoula 59801

Montana Fed. of S/D Clubs—Dwight Griffin, Box 805, Missoula 59801

Yellowstone S/D Council—
Jim Charbonneau, P.O. Box 20141
Billings 59102

Nebraska

Central Nebraska Area S/D Fed.—
Ken Rystrom, Rte. #2 Hastings 68901

IMPORTANT—NEW POLICY ON 1974 SQUARE DANCERS GUIDE

Pre-planning is now under way for the Annual Square Dancers' Directory and Guide, which will appear in the February, 1974 issue of SQUARE DANCING Magazine.

To All Directory Listings:

In recent years some Directory listings have moved and others have dropped out of the position of being able to serve as a Directory contact. In an effort to make the Directory more useful and to bring the listings up-to-date, we ask all those presently shown as listings (in the February, 1973 Directory) to send us a postcard indicating "I would like to continue as a Directory listing" and giving your correct name, address and phone number. Confirmation cards should be received as soon as possible.

Those listed in the Square Dancers' Directory are "volunteers," who have offered to give local information to traveling square dancers or to those interested in square dancing in their own area relative to classes, clubs, etc., and are willing to have their telephone number and address listed in this manner. They are not expected to act as any more than a source of information on "where to dance" and will not be expected to serve as contacts for traveling callers or for any business ventures. Please send your reconfirmation card to Directory Service, The Sets in Order American Square Dance Society, 462 North Robertson Boulevard, Los Angeles, California 90048.

Thank you for your help.

Lincoln Council of S & R/D Clubs—
Joe P. Booth, RFD #1, Walton 68461

Nebraska S & R/D Assn—Dick Brown,
1812 Pelton, Bellevue 68005

Northeast Nebraska S & R/D Assn.—
Lee Vawser, 306 So. 13th Pl.
Norfolk 68701

Omaha Area S/D Council—
12326 S 28th St., Omaha 68123

Western S/D Assn.—
Lloyd Buhler, Trenton 69044

Nevada

Nevada State S/D Assn.—
Gene Reeley, 4722 Galsam St.
Las Vegas 89108

S/D Assn. of Southern Nevada—
Ralph Manning, 6185 Bryce Canyon
Rd., Las Vegas 89110

New Jersey

Northern N.J. S/D Assn.—
George Cowan, 1 Brooklawn Dr.
Morris Plains 07950

Penn-Jersey Fed. of S/D—
Carl Watt, 37 Crescent Ave.
Woodbury 08096

New Mexico

New Mexico State S/D Assn.—
Willard Davis, 401 Sunland Dr.
Clovis 88101

New York

Border Boosters S/D Assn.—Bill
Jenkins, Mocking Bird Hill in Minerva
Olmstedville 12857

Central New York S/D Assn.—
Maric D'Haem, 8 Sherwood Rd.
New Hartford 13413

Capital District S & R/D Assn.—
Albert Zink, 20 Pine St.
Scotia 12302

Finger Lakes Area Council of S & R/D
Clubs—Ashby Fowler, Box 16
Lakemont 14857

Long Island S/D Federation—
Dan Gough, 1081 Carll Dr.
Bayshore, L.I. 11706

*New York State S & R/D Fed.—
Grant Johnson, 136 Seeley Ave.
Syracuse 13205

Rochester Area Fed. of S/D Clubs—
Phil Maine, 27 Pleasant View N.
Chili 14514

Syracuse Area S/D Assn.—
George Castor, 104 Overlook Dr.
Baldwinsville 13027

Youth in Square Dancing—
Kurt Ziglioli, 4035 Ralph St.
Seaford 11783

North Carolina

Folk & S/D Fed. of North Carolina—
Tommy Holleman, 2111 E. Main St.
Durham 27703

Western N.C. S/D Assn.—Earle
Johnson, 109 Minor St., Brevard 28712

North Dakota

North Dakota S/D Clubs, Inc.—
Walt Ongstad, 1249 W. Highland
Acres Rd., Bismarck 58501

Ohio

Akron Area S & R/D Council—
Bud Williams, 1120 Munroe Falls,
Cuyahoga Falls 44221

Central Ohio Council of S/D Clubs—
Ozzie Luma, 331 Imperial Dr.
Gahana 43230

Drake County S/D Assn.—Paul Nieport
RR #3, Versailles 45380

Greater Cleveland Fed. of S/D Clubs—
Donald Garris, 15974 Ravine Dr.
E. Cleveland 44112

Lima Area S/D Council—Lou Fair,
908 So. Brederick, Delphos 45833

Miami Valley Dance Council—
William H. Lynch, 4527 Irelan
Dayton 45440

*Ohio State Corp. of S & R/D Clubs—
Bill Richards, 1267 Genesee Ave.
Mayfield Heights 44124

S.W. Ohio S/D Fed.—John Key
Box 104, 6501 Germantown Rd.
Middletown 45042

Oklahoma

Central District Oklahoma S/D Fed.—
Dick Chandler, Rte. #3, Box 90
Choctaw 73020

North Central Oklahoma S/D Assn.—
Bud Keruthe, 1208 E. Virginia
Stillwater 74074

Northeast Oklahoma S/D Assn.—
Gary Carr, 1614 So. 108th Pl.
Tulsa 74128

Northwest Oklahoma S/D Assn.—
Vernon Cunningham, 1614 N. Monroe
Enid 73701

*Oklahoma State Fed. of S/D Clubs—
Dick Goldsby, Rte. #1
Washington 73093

Panhandle S/D Assn.—Dean Huckins
805 McCrumley, Guymon 73942

Single Square Dancers, U.S.A.—
Joe B. Ellis, 3926 S.E. 11th
Oklahoma City 73115

South Central District S/D Assn.—
Jim Dunn, 9 N.W. 61st, Lawton 73501

Southeast District S/D Assn.—
Richard Johnson, 1331 So. 6th
McAlister 74501

Southern District Oklahoma Fed.—
Earl Wheeler, 317 W. 12th
Ada 74820

Southwest District Oklahoma Fed.—
Leon Brown, 439 Circle Dr.
Frederick 73542

Oregon

*Oregon Fed. of S/D Clubs—
Roy Conger, 1021 S. 13th St.
Redmond 97756

Portland Area Council of S/D Clubs—
Jay Clark, 4215 S.W. Pendleton St.
Portland 97221

Pennsylvania

Allegheny Valley S/D Assn.—
Dick Erickson, 618 Willard St. Ext.
Jamestown, N.Y. 14701

Delaware Valley S/D Clubs of Pa.—
Harry T. Evans, 317 Shearer St.
No. Wales 19454

Pittsburgh Area S & R/D Fed.—
Bob Elgin, Box 398
Harrison City 15636

Penn-York S/D Clubs Assn.—
Dick Farley, 81 E. Center Hill Rd.
Dallas 18612

Susquehanna Valley S/D Assn.—
Kenneth T. Smith, RD #1
Etters 17319

Rhode Island

Rhode Island Fed. of S/D Clubs—
Joe White, 36 Grand St.
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South Dakota

Black Hills S & R/D Assn.—
Dale Maillioux, P.O. Box 590, Rapid
Valley, Rapid City 57701

South Dakota Square & Folk &
R/D Fed.—Arnold Tramp
1006 Kennedy Dr, Yankton 57078

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Chattanooga 37409

Cumberland Valley Western S/D
Assn.—Ed Strasser, 2637 Pennington
Bend Rd., Nashville 37214

Greater Memphis S/D Assn.—Eddie
Ramsey, 5512 Lyford, Memphis 38117

Knoxville S/D Assn.—Joe W. Flatt, Jr.
5613 Aster Lane, Knoxville 37921

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Amarillo S/D Council—Freddie
McKee, 3302 Teckla, Amarillo 79106

Austin S & R/D Council—Larry Hart
4609 Chiapper Trail, Austin 78731

Beaumont Area S/D Council—Elmer
Castilaw, Box 824, Vidor 77662

Golden Gulf Coast Council—
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Lake Jackson 77566

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A History of Square Dancing

By Ralph Page
Keene, New Hampshire



Contra Dances

FROM THE EARLIEST SETTLING of the United States until the mid-1820's, the most popular dance form was the country dance, now known in this country as "contra dance." In the early days everyone of the original thirteen colonies knew and danced them. Historians and researchers of that era have uncovered thousands of allusions to them in letters, travel books, and old newspaper files. Dancing masters brought over from Great Britian advertised: "Dancing-School. Mr. Flagg, Begs leave to inform those Ladies and Gentlemen who wish their Children to acquire the knowledge of that polite Accomplishment —that he will again open a School at the Assembly Room, on Wednesday the first of April next, and on the Saturday following, if a sufficient number of scholars offer. He will teach the mode of the English Minuets, Cotillions, and the newest Contra Dances." (New Hampshire Spy, Portsmouth, N.H., March 20, 1779.) From the "New Hampshire Gazette," November 22, 1797 we read: "Dancing School—Messrs. Renard & Barbot Respectively inform the public that they intend opening a Dancing School, in which they will teach Country Dances, Cotillions, Minuet, Allemand, and Horn-Pipe. They will neglect nothing to deserve the approbation of those who will trust them with their tuition."

Again from the "New Hampshire Gazette," March 19, 1773 we find: "Monsieur De Viart Begs Leave to inform those Gentlemen and Ladies, who design to favour him with the Instruction of their Children in the Art of Dancing, that he has always endeavoured to merit the Approbation of those who have hitherto favoured him with their Custom, by having at All Times Obliged himself to instruct his Pupils in those Principles which he received in that Profession himself. It is not everyone who pretends to teach this delicate Art, who will take the Pains to instruct their Scholars in those Rules of Decorum and Politeness which are absolutely necessary to be known, before young Persons can step abroad into the World with Elegance and Ease. And it often happens that Scholars, through the Ignorance of their Masters, are guilty of great Rudeness and commit great Blunders on their first going into Company." N.B. "Said Viart teaches Minuets, French Jiggs, Horn-Pipes, Rigadoons, and English Country Dances of all Kinds."

In August of 1774 an editorial "On Dancing. . . On Music" appeared, curiously enough, on the front page of the "Gazette," a spot commonly reserved for the more important political events of the day. Its location is the more remarkable when it is remembered that at this time the rebellious attitude of the people, caused mainly by the unfair stamp tax, was about to precipitate the Revolutionary War. The author of the editorial, whose name is not disclosed, extols the virtues of these arts, notes their place in the sacred and secular circumstances of society, and points out the advantages in their study. The editorial deals with dancing as a religious accomplishment. It says, in part: "Country Dances

are very simple and agreeable and possess the Mind of Youth with pleasing and sprightly Ideas. The advantage of Dancing adds to every Motion of the Body a certain attractive Grace which never can be sufficiently admired, gives a free and open Air on the Gait; a happy Address in Company and adds the finishing Embellishments in the sexes, to every species of polite Education."



Literally, a contra dance is a dance of opposition; a dance performed by many couples, face to face, line facing line. It is a very old dance form and by no means an innovation of recent centuries. We have always called them "country dances," "line dances," "string dances," and occasionally "Old folks dances." We have seldom called them "longways dances," though you may if you care to. They were the rage of England in the 17th and 18th Centuries. The peasantry and bourgeois society of that country developed the form to its highest point in complexity. For example, the number of corresponding country dances in England in 1728 numbered some 900 dances in all, and explored every form of cross over and interweaving, with the numbers of participants varying from four to an indefinite number. Sometimes each couple in succession led through the figures; sometimes alternate couples; and sometimes the whole group "for as many as will" performed them simultaneously. They were the ordinary, everyday dance of the country folk, performed, not merely on festal days, but whenever opportunity offered. Truly they were dances of the people. Remember, this was the period in which America was settled. The figures of the contra dances were incorporated into the later cotillions and quadrilles.

In the cities, the dancing masters controlled the dancing. They taught the latest dances then popular in Europe. In the smaller country towns the people preferred the contra dance to the squares, especially in New England, and more particularly in New Hampshire and Maine. A different type of pioneer settled those two states. Many had been excommunicated from the Puritan churches of other parts of New England. Many came to trade and not to pray. Portsmouth, New Hampshire, was one of the leading seaports on the East Coast and files of their local newspapers of the day are filled with advertisements of dance and singing schools, as well as accounts of balls in celebration of special days or events. In course of time many local dancing masters came into prominence and as far as can be discovered every one of them specialized in contra dances. They might not have been well enough known to teach in the larger cities, at least not until after the Revolution, but they certainly influenced the dancing in the smaller country towns. To them, perhaps, is the reason for the continued fondness of the country people in New England for the contra dance.

There'll be more next month on the subject of Contra Dances and a bit about some of the books published by dancing masters of the era.

ABOUT OUR 1974 PREMIUM LP RECORDS

Our 1974 Premium LP Records are now well into production. Coming from 11 States, the Province of British Columbia, Australia and Japan, the following 24 outstanding callers will be featured, eight to each of the records in the Basics 1-50, Extended Basics 1-75 and Experimental Movement categories: Red Bates, Stan Burdick, Frannie Heintz, John Hendron, Dick Houlton, Jon Jones, Bruce Johnson, Bob Johnston, Jack Lasry, Osa Mathews, Jack May, Jim Mayo, Sam Mitchell, Bill Peters, Les Roberts, Tsuyoshi Sakai, Ron Schneider, Johnny Toth, Bob Van Antwerp, Dick Weaver, Ron Whyte, Bob Wickers, Deuce Williams and John Winton. These Premium LP Records will be ready for shipment in early October, with the Premium Certificates scheduled to be sent out later this month to all members of The American Square Dance Society. We hope you enjoy them!

The Dancers Walkthru

TIMING—IT'S ALL IMPORTANT

OUR OLD FRIEND, MR. WEBSTER, defines timing as "selection for maximum effect of the precise moment for beginning or doing something." Taking a hard look at his explanation, we find that the words, "maximum effect", stand out and might well be considered by all square dancers who find themselves behind a microphone to give an announcement, welcome people, make an introduction, conduct a meeting, and so on.

Maximum effect might well include these ideas: (1) Be certain the audience not only hears but understands what you say, and (2) Be certain they are pleased and not annoyed to hear you say something.

A person talking at a square dance is most likely to succeed at both these points when he is certain that his timing is right. Has he chosen a point in the program when he is not interfering with the dancing? Has he thought out ahead of time what he is going to say so he does not get up and ramble on and on? Has he chosen concise phrases to make his report so that there is no confusion at the end of his talk? And perhaps most important, was there a reason for him to speak at all?

If he can answer yes to the last question, he should take time to think about the earlier questions so that indeed his audience—be it three squares at his home club or 100 squares at a festival—will be happy to see him and will remember what he said. Then he will not be speaking from a self-interest but rather to convey something to the crowd.

Oft times a microphone seems to bring out the worst in some people. Some are so frightened by it that they stammer and stutter and spend much of the time apologizing. This may make an audience feel sympathetic toward the speaker but it does nothing to bring the announcement across in a clear way. On the other hand, other individuals are so delighted to have a trapped audience that they are quite willing to go on with their talk all evening. Whatever the purpose of their being up front, it is likely to be lost in their ramblings and in the slowly rising annoyance of their listeners.

If a mike scares you, write out what you have to say. Take a few deep breaths before you speak, smile whether you feel like it or not, read what you need to say and leave. If you happen to fall in the latter category of "can't wait to get that mike in my hands," we can only hope that your best friends will tell you sometime so that next time (if you are invited to speak again), you'll put your audience first.

BADGE OF THE MONTH



Labor Day Weekend will find square dancers being welcomed to the 19th Annual European Square Dance Round-Up being held this year in Heddesheim, Germany. Representing square dancers in Europe (at least for this column) are the Bavarian Stompers of Augsburg, Germany.

Formed in 1971, membership includes both Germans and Americans. The club is located in that area of Germany known as Bavaria—thus the name. A bright green color for the "stomping feet" represents the lovely green scenery to be found in Bavaria.

Little feet are given to visitors as a memento and the club has plans to eventually make a small left foot (in addition to the right one) so that members may wear them as collar tabs.



Let's talk about

Dancer Responsibilities

The following article was written some time back by Bruce Johnson for Sets in Order's ASILOMAR Square Dance Institute. Since then it has been presented in various workshops and magazines around the square dance world. Bruce's thoughts are as current today as when originally written. We offer them for your perusal.

SQUARE DANCING IS A COOPERATIVE activity. For the most part the current revival has achieved success through the efforts of dedicated callers, leaders, associations, publications and club dancers who have directed their energies and resources toward the expansion and improvement of the square dance movement. (Note: By "dedicated" we mean those who are interested in helping square dancing live on beyond their own pleasures for future generations to enjoy.) To those dedicated individuals, square dancing is not just a pleasant form of recreation; rather it is an avid hobby, a way of life, almost a religion. Some of these individuals have made a full-time business out of square dancing and as such have the financial security of themselves and their families at stake.

While the professional dance enthusiasts do all they can to insure a healthy, stable movement, this is not enough! Square dancing cannot survive without the help of the amateurs who, like the privates in the army, are the ones who get the job done in the long run. It's certainly true that most people go to a square dance for fun and recreation and are not "dedicated" to anything except having a good time. This is as it should be. Unfortunately there are always a few dissatisfied individuals who become competitive. They try to prove their superiority by pitting dancer against dancer, club against club, caller against caller. This usually involves the "running down" of any antagonist, imaginary or otherwise. We have probably lost as many dancers from the naturally ensuing politics as from any other single cause.

It is perhaps too much to hope that as dancers mature in their dancing, so will they mature in their attitudes toward the movement and become dedicated to the square dance way of life. However if we can get newer dancers to accept some responsibilities toward their own clubs, they will be happier dancers and hence will be a help instead of a hindrance to those who are dedicated. To this end, listen to one caller's ideas of the responsibilities of a dancer to his club.

1. A dancer should not join a club unless he intends to actively support the organization by attending its dances. If he cannot or does not intend to attend the club with some degree of regularity, let him continue coming as a guest. That way he will not be expected to take on the normal responsibilities of a club member. Cross membership in several clubs (particularly if they meet weekly on nights which are close together) sometimes develops a personality with no real club affiliation. Let's face it. Some people are just born joiners. They join everything and support nothing (really) and yet their actions reflect on the club badge that they happen to be wearing.

2. As a club member the dancer is expected to give a few hours of his time and effort to club work. This may involve sweeping the floor, kitchen police, collecting money at the door, serving refreshments, decorating, telephoning, sending out card notices, general publicity, or a host of other menial tasks which somebody has to do in order to keep

the club healthy and functioning. Serving on a committee is one sure way for a new member to get acquainted with some of the older members of the club. It is a rewarding experience in that it really makes the participant feel that this is HIS club. What a dancer gets out of a club is in direct proportion to what he puts into it.

3. Every club member is a personal representative of the club whose badge he wears and his every action and attitude invariably reflects on the club. When a dancer joins a club, he does so—presumably—because he likes dancing there and feels that he will enjoy the people. He should feel pleasure and pride in his association with the club and not be ashamed of letting others know about it. However, beware of the member who builds up his club by running down someone else's! This hurts the person who is doing the knocking; it hurts both clubs, and often sours good potential club dancers on square dancing in general. The club dancer should try to see everything connected with square dancing through rose-colored glasses. If he can't say something good, let him say nothing, or at least make his comments inconsequential. Think positive! Go prepared to have a good time! Think of every dance as being better than the last one! If the dancer does have a gripe or suggestion, let him take it up with the board privately.



4. Whether he realizes it or not, every dancer becomes a one-man hospitality committee the minute he puts on his club badge. Let us take (for example) the case of the less experienced dancer who shakingly decides to try out his wings at the club. If he is met with kindness, understanding and friendship, he'll leave the club with a pleasant taste and happy memories. He'll tell his friends and he'll go back. If, on the other hand, he is snubbed or hurt by some unthinking member's snide remark, he may leave the dance, never to return, with his mind made up that this is an unfriendly club. Furthermore he'll tell everybody he knows about it!



Sometimes new dancers are discouraged in their efforts to find a compatible club by plain old apathy. Nobody gives any indication of interest in whether or not the guests are in squares, making new acquaintances, or even having a good time. Nobody seems to care. The members are too busy having a good time with their friends to pay any attention to strangers. It may well be impossible for every member to dance with the guests, but members should make an effort to at least meet the strangers, say hello to them and welcome them to the club.

5. On the other hand, when a club member visits another group, he should go prepared to have a good time. Otherwise, why go at all? If a member has heard uncomplimentary comments about another club and is inclined to give full credit to everything he hears, he may well go expecting trouble. If one looks for anything hard enough, he is likely to find something which he can make support his predetermined ideas. Visit with the full expectation of having a ball and chances are that's just what you'll do.

When the caller says, "Square them up," the visiting member should dash right out on the floor and either start his own square by

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SQUARE DANCE DIARY by a square dancer

Square dancing is a drama constantly being played on the stages of square dance clubs throughout the world. Each act is a slice of square dance life that may be reflected in your household as well as in the household of all square dancers. This month let's take a candid look at

THE DROPOUTS RETURN



"...WOULD YOU GUESS THAT WE'VE BEEN OUT OF THIS ACTIVITY FOR 20 YEARS...?"

"...SEEMS EVERYTIME THEY START A CLASS THEY END UP BY HAVING ANOTHER ADDITION TO THE FAMILY. IT'S TAKEN THEM 18 YEARS TO REACH BASIC 45."



We invite you to send in your suggestion for a scene in the Square Dance Diary.



ROUNDANCER MODULE

Round & Round we go . . .

A SHORT TIME AGO we announced plans for a "dialog" series to be carried on between a number of couples who are actively engaged in teaching round dancing. This is the start of that series, which may very well continue until either we run out of questions or the teachers run out of answers. It is our hope to involve as many round dance leaders as possible in this "dialog" in the coming months and we thank those who participate, now or later, for their thoughts, ideas, opinions and help.

Picture, if you will, a "round table" at which are seated six couples who are both *interested* in and *involved* in round dancing. They are actively engaged in teaching round dancing at practically all levels—from beginners through the easy routines taught at square dances and intermediate and advanced dancing presented at specialized round dance groups. Since we really couldn't bring these people together for a face to face meeting, we relied on the United States Postal Service to aid us in gathering the information.

Here, seated at our "imaginary table" are Don and Jerrie Day from Michigan; Kermit and Marie Decker, Washington; John and Fran Essex, Nova Scotia; Charlie and Madeline Lovelace, Florida; Tom and Kay Pell, Kansas and John and Wanda Winter, Texas. To this group we posed a number of questions on various aspects of the round dance scene. In some cases there was agreement—at other times answers were diametrically opposed. Most important, the answers were the direct, honest and personal opinions of those questioned.

To begin the "dialog," we asked this question: In your opinion, what should be taught at a beginners round dance class? (Just basics; basics and mixers; basics and a routine—possibly a current Round of the Month type.)

Winter: We teach two or three basic steps and associate these with a routine. After three or four lessons the dancers can dance an easy dance and feel that they have accomplished something. We don't feel that new dancers are ready for the average Round of the Month.

Lovelace: Basics and a routine—although we find mixers good to get the dancers in class acquainted and if they are having difficulty with the steps a different partner sometimes helps. After the first few lessons we try to work the basics into a simple current ROM type dance. One of the proudest moments in round dancing is when a new (to round dancing) couple dances their first routine on a floor with other dancers.

Essex: A beginners class should concentrate on the basics. Given a thorough grounding on how to do these basics during this first course in round dancing, a dancer will graduate with confidence in his ability to do any new routine his instructors introduce. We use dances that are on our area square dancer's round list as frosting on the cake. After we have taught and drilled each basic, using it from as many different ways as we know how, and when the class has learned enough of these basics that to teach the routine is just like introducing another drill to them—then we teach it and they marvel at how easy and smooth it is and round dancing becomes fun—not work. The hardest thing for an instructor to do is to refrain from pushing on so that he can intro-

duce that new dance that's just hot off the press. The second hardest thing for him is to concoct drills that illustrate the basic from its different positions and still keep these drills interesting. That takes work for the instructor, but definitely smooths the way for the student.
Day: At class we first teach a mixer, usually "White Silver Sands," along with the beginning two-step basics. We find that this, along with moving the dancers up to another partner while teaching and practicing, helps to get people acquainted and breaks the tension while learning something new. As we progress with the two-step basics we use small combinations (drills) of our own invention, or if there is a combination in a currently danced routine we use that. By about the third or fourth week we go with a complete routine which our clubs are currently dancing. We see no advantage in teaching a routine like "Left Footers One-Step," which was great in its day, but which would never be used outside of class. We would rather have the students spend time on a routine which they will dance in the round dance clubs after finishing class.
Pell: We believe all of these (basics, mixers and routines) should be taught. The routines should be current ROM type if it falls into the area of being a so-called Square Dancers ROM. Other routines would be beyond the beginning dancer's ability. If no Square Dancers ROM is being selected in the area then we believe that the instructors should determine as much as possible what routine to teach. The object should be to put on the floor as many people as possible at any one time during festivals, etc.
Decker: Basics and mixers should be taught; then make a drill out of a current dance, generally the first part, and work it until they can dance it easily. Then give the complete routine. In the first ten weeks of a basic class we generally get four or five dances taught.

☆ ☆ ☆



Ed and Helen Remy —
Greenville, South Carolina

INTRODUCED TO SQUARE AND ROUND DANCING as "Folk Dancing" in 1953 at Pensacola, Florida, Ed and Helen Remy struggled through their first Do Sa Do and Pas de Basque at the direction of Andy and Jacque Williams. Next stop was joining the Grand Squares where, in addition to squares, such rounds as "Put Your Little Foot" and "Jessie Polka" were received with enthusiasm. The "bug" had really bitten and by late 1956 Ed was elected the first Chairman of the newly formed Pensacola Square Dance Council.

When, in 1957, they organized their first round dance class and the teacher was a "no show", Ed and Helen were pressed into service as "temporary" instructors. "Temporary" became permanent and the first efforts of this group included Happy Polka and High Rockin' Swing. The group was formally organized as the Roundaliers, and they are still dancing.

The calling bug had bitten Ed and, after a few lessons, he organized a class, the Quadrilliers, in 1960. Continued emphasis on round dancing resulted in the formation of the Dancing Shadows in 1962 and a change of the name of the Pensacola Square Dance Association to include Round Dancing.

A transfer, first to Decatur, Alabama, and later to Greenville, South Carolina led to the formation of several other square and round dance clubs.

Ed and Helen teach two square and two round dance classes each year. They have attended institutes directed by Manning and Nita Smith, Frank and Carolyn Hamilton and Willie and Vonnie Stotler, have taught at various festivals in Alabama and North Carolina and also teach rounds at their own Palmetto Promenade in Greenville. Ed and Helen are members of the Dixie Round Dance Council and North Carolina Round Dance Association.

Ed is presently Assistant Vice President of Phillips Fibers Corporation. Helen is a successful housewife and mother to their 15 year old daughter, Sheri Louise, in addition to being the organizing genius behind their many classes. They are dedicated to the fun and fellowship that round and square dancing provides for millions.

•Chapter twenty-eight

Motivation

By Cal Golden, Hot Springs, Arkansas

WHAT IS MOTIVATION? One encyclopedia defines motivation as "the cause of human behavior." Another says motivation is a "process that impels you toward active, integrated, directed behavior." Man has long sought to understand WHY he acts as he does because this knowledge helps people to learn more quickly, to do better work, and to become happier and healthier. Advertisers, for example, use motivation research in order to find out what things will induce, or impel, people to use their products. Callers and teachers, who in actuality are selling Square Dancing to others, and selling their calling and teaching services too, are constantly doing their own form of motivation research in order to find out: WHY people like to dance. WHAT helps stimulate this desire. WHAT type of dancing any specific group enjoys the most. WHY certain programs (or leaders) are more successful than others. And countless other questions, all of which, if some answers become evident, contribute to the general knowledge of how to help dancers learn more quickly, to help the leaders do better work, and to help both become healthier and happier people. In square dancing the callers and teachers must have some understanding of what motivates the dancers, but the main difference between the very successful leader and the mediocre leader is in their own personal motivation.

Personal motivation changes dreams and desires into reality and achievement. It is the ability to make yourself a better caller and teacher. It is what makes you develop the willpower and determination necessary for you to become successful. Personal motivation comes from within yourself and it can be developed with a determined effort.

Temporary Motivation

Other motivation, external motivation, is temporary. For example, the excitement of calling to a very large and enthusiastic floor of dancers. This can stimulate (motivate) the caller to do a better job of calling than he normally does at home with a couple of sets of regular dancers. But here the circumstances, which are external, are effective for only as long as the caller is on the mike. (There may be an afterglow of desire to do it as well at home, but it soon fades.) Continued success means self reliance and not depending on external factors to get you going. It comes right back to PERSONAL motivation. Now, how do you go about acquiring it?

Henry Ford once said that we use only 10% of our ability. More realistically, recent research indicates that the average adult male makes use of only 25% to 30% of his total ability. This means that 70% to 75% of the average person's mind remains idle and unproductive. Since progress comes from within, it is obvious

that there is practically no limit to what a highly motivated individual can accomplish. Where do you begin? *First, by a frank and honest appraisal of yourself.* Ask yourself, "Where do I stand now?" Write DOWN your own evaluation of your strengths, your weaknesses, your assets and your liabilities. Face yourself realistically. Am I just drifting along with the stream, or do I have a specific goal? Chances are that you need to then crystalize your thinking and determine what specific *goals* you want to achieve as a square dance caller.

What Are Your Goals?

Do you really know how much work you want to put into square dancing, how far you want to go as a caller or teacher? Don't generalize or use vague terms but, instead, use your imagination and try to visualize the specific goals you would like to achieve. When doing this aim high, but make sure that you feel your aims are attainable. When your goals are clear and vivid, they will act as a magnet to draw you toward them. Realistic goal setting is among the most important positive acts of your life. When you set definite goals, you have formulated your own personal plan of action that will make it possible to transform your thinking into an idea. The idea is then actually transformed into a desire, the desire transformed into action, and action carries you toward the successful fulfillment of your goal. This plan of action discourages procrastination and helps you over the small failures that are sometimes bumped into along the way. It helps you keep from quitting. Keep in mind that a winner never quits and a quitter never wins.

Suppose we assume, for an example, that in evaluating your strengths and weaknesses as a caller/teacher, you feel that you do a fairly decent job with singing calls, that your variety material and ability to present it is above average as far as contras are concerned, but you feel less adequate in patter (especially sight calling) and poor in rounds, mixers and quadrilles. You have set as one of your goals the ability to handle these facets of your avocation with equal confidience to that which you have when you are doing a singing call or a contra. The most important fact here is that you have faced the situation and decided to act upon it. You are on your way. But what comes next?

Plan With Care

Step two is to make a definite plan of action, and to set a deadline for its completion. Make a detailed plan including not only the goal but such things as the obstacles, how you think you can overcome them, and how you're going to check your progress along the way. Your sights are set on "improving your ability in Patter sight calling, Rounds, Mixers, and Quadrilles." Estimate a deadline, and list the possible ways you could accomplish these things. For sight calling you could attend a caller's school, study written texts on the subject, and practice. Beside each of these, list such obstacles as cost and distance to a caller's school, time needed for study, location of a practice hall and the necessary dancers for practice calling. Your notes should show how you intend to overcome these obstacles, i.e. "cost/distance/caller's school"—possibly combine these with a vacation in the area or include them as a part of a business trip; "study time"—set aside every Thursday night from 6:00 PM to 8:30 PM; and "place/dancers for practice"—get four couples, use the patio on Thursday nights from 8:30 to 10:30.

Perhaps some supplementary notes should mention a goal for each week, i.e. What group of basics you are going to work with each week (start simple). Stay within the first 50 basics until you and the dancers have reached a point of

competency. Move ahead through the next 25 basics until you have them well in hand before even thinking about going further. What about rounds, mixers, quadrilles? Before you can teach rounds and mixers you must first know how to dance them. The obvious way to learn is to join a round dance class, if available, and dance, dance, dance. Because we have assumed that you handle contras well, the technique of round dance CUEING will be extremely simple for you to master. Your main obstacle is to find the time necessary to study and practice. Here you must decide *what* to give up. This depends on how determined you are. Set a time, give up a night of TV, and *DO IT*.

For quadrilles, your program is easy. Knowing contras makes quadrilles simple. The obstacle may be in finding material. The solution might be in corresponding with those leaders who have a reputation for teaching and prompting contras. You'll get help from magazines, reference material and recordings. Choose a group of simple, proven quadrilles and start using them. To supplement these various methods of achieving your goals, schedule time and allocate funds to attend a summer dance institute with staff members who are versatile and respected for their ability to present a varied program of the type you feel you would like to be able to handle yourself.

ABOUT THE AUTHOR: A list of "motivated" callers must certainly include Cal Golden. One of the most colorful callers of our time, Cal recently celebrated his twenty-fifth year in the activity and few have performed in so many places in this wide world as has he. As a twenty-three year career man in the Air Force prior to his retirement in 1968, Cal has done much to cement international relations with the people of Germany, England, France and Switzerland through square dancing. He served on the committee that formed the first National Square Dance Convention, helped to form the Callers Association in Europe and served as President of that association. Between tours, home base is Hot Springs, Arkansas, where Cal and his wife, Sharon, hosted the 11th Annual Overseas Dancers Reunion this past August. Cal also has his own recording company, Gold Star Records.

Now it is written down where you can see it, your goals, the obstacles and the solutions. *The next step is to realistically re-evaluate and establish your deadline.* Don't let your problems and obstacles get you down. Turn your problems into *procedures*. Turn your stumbling blocks into bridges. Your determination will eliminate a lot of them anyway. You simply follow your plan and "do". *Doing* develops not only ability, but confidence, and confidence is one of the major differences between achievement and failure.

Now you have an established goal (or goals). You've found a way to overcome the obstacles, and at this point you sincerely believe you can attain your objectives. There is still one very important step. *The final step is that you must develop a relentless determination to follow through with your plans regardless of circumstances, unforeseen obstacles or criticism.* To help strengthen your determination, remember that we are all creatures of habit. The first few weeks of following your outline will make it easier to continue. It is vitally important that you form these habits right from the beginning. For instance, if your plan says, "Study sight calling notes, Thursday at 6:00", start at 6:00 and NOT at 6:15. Don't accept an invitation from friends to go to dinner. Just say, "Thanks a lot, but it's my study night and I have things all ready to go." After a while your

friends will realize this, and help by *not* making suggestions for that night. They'll respect you for your dedication. Every now and then re-read your plan and goal, as this, too, will help your determination.

How Do You Treat Disaster?

When you run into trouble, keep in mind that some people accept failure as disaster. Others simply regard failure as a process of elimination and therefore as a ladder to eventual success. Criticism can be one of two types. It is usually "constructive," offered sincerely, and as a consequence merits consideration. Sometimes however, it is "destructive," offered spitefully or jealously, and is not worth a second thought. It *is* important what other people say and think about you. However, if you don't have an iron-clad determination to follow your own plans, the first thing you know you'll find yourself following someone else's plan. *The only person who knows what you want—is you!* Listen, observe, and *then* make your own decisions. If you decide to supplement your original plan with another idea, that's fine, but you should decide to do so yourself. Then, follow through. Whenever things get rough, just stop and ask yourself again, "Is it worth it to me?" Your answer will be, "Yes," and you'll be on your way again.

Personal motivation is many things—dedication, determination, drive, courage, control, planning, positive thinking, self discipline, etc. Personal motivation is going after what you want from life and what you can give to life as you really become the person you want to be. But it all boils down to "helping yourself." Think it over. Is it worth it? Did you say "yes?" *You are "motivated!"*

THE CLASS OF '74

Will these dancers be dancing twelve months from now?

THIS MONTH COULD VERY WELL SEE the greatest influx of potential dancers into classes since the time, some twenty years ago, when the square dance movement reached "fad" proportions. It is quite possible that today there are more people actively engaged in the activity than at any other time in the recent past. Each current dancer is a potential recruiter for at least one new dancer. With this in mind, it's easy to see square dancing *could* double. We say *could* because we realize that several things have to be considered. First, we know that some of our present dancers will be dropping out through normal attrition and perhaps some areas may not present a beginners class this season for one reason or another. However, even taking this into consideration, there will be a great number of newcomers adventuring into square dancing who are looking for a good, wholesome, couple activity.

Now, the question is—once we have them inside the square dance classroom and open the doors of this activity to them—how long will they last? This depends upon a number of things. Let's look at some of the promises we've made as a means of enticing them into the class. We've said (1) "Square Dancing is Fun!" (2) "Square Dancing is just about the friendliest activity there is." (3) "Square Dancing is NOT expensive." (4) "Square Dancing is a relaxer after a hard day at the office and it is NOT complicated, etc." Now, if we can keep our promises and provide the activity we offered in the beginning, chances are that this class of Spring 1974 will not only stay together until graduation but will make any transition necessary and be a part of the club program for many years.

Very frankly, it's up to all of us. If we want these newcomers to be a permanent part of the activity let's provide them with a program that lives up to our promises. Remember, to be realistic, not everyone coming into square dancing wants to spend all of his time in the activity. When he enters into the activity it's because he feels it will meet some of his present recreational and social needs. Let's be sure that it does!

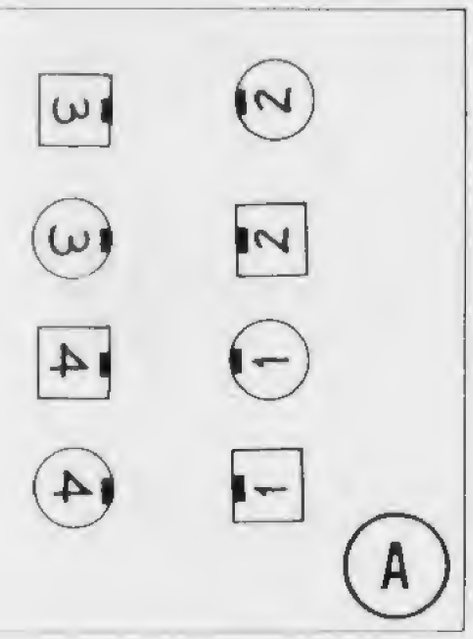
TAKE A GOOD LOOK

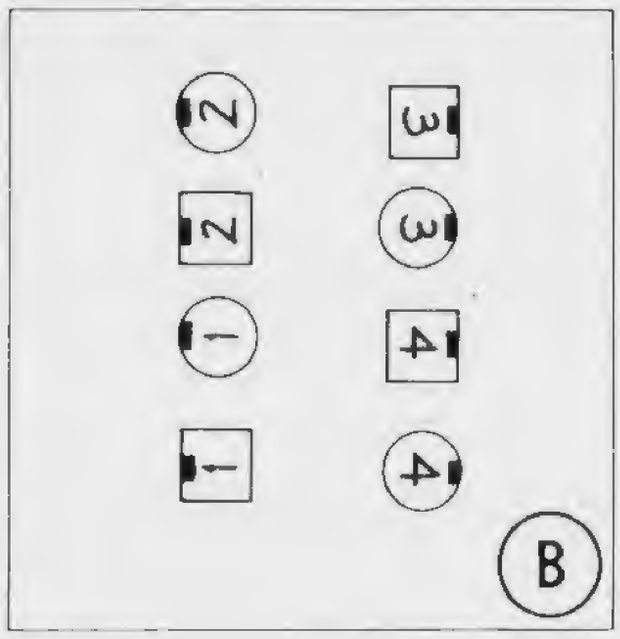
a feature for dancers

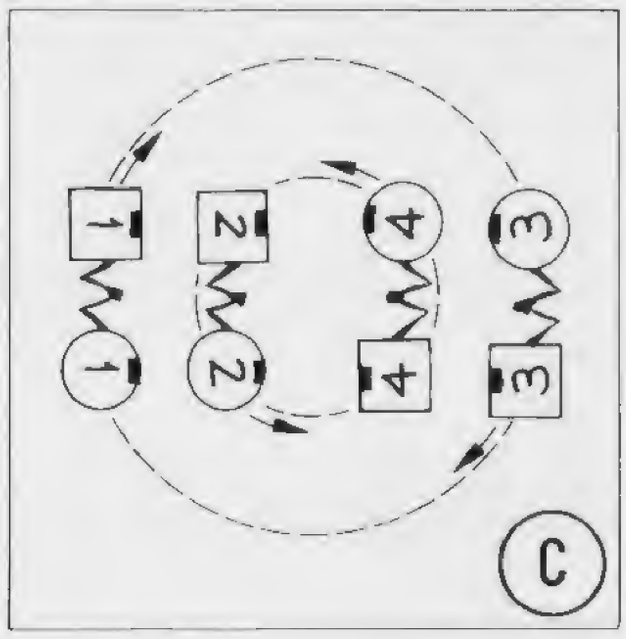


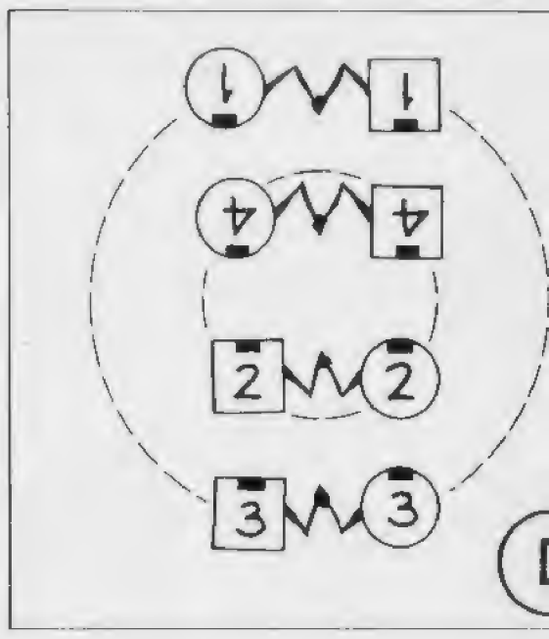
JOE *BARBARA*

Joe and Barbara enter into the Wheel and Deal and Sweep A Quarter discussion.









BARBARA: Following the description of Wheel and Deal and Sweep A Quarter in the May, 1973 issue of SQUARE DANCING, Joe and I found ourselves in the middle of several lively discussions. Some folks agreed with the way it had been run in the Style Lab and others disagreed.

JOE: The way it was presented was that from two facing route lines (A) having passed through (B) and having executed a Wheel and Deal (C), we would Sweep a Quarter and end in two facing lines of four. In this case couples 1 and 4 would be together in a line facing couples 2 and 3 in the other line.

BARBARA: After talking to Glenn Butler in Pittsburgh, we liked the description he gave us and found that when our caller taught it this way it made sense.

JOE: You start the same, with facing route lines (A) passing through (B) and doing a Wheel and Deal (C).

BARBARA: Then here is where the change takes place. From the Double Pass Thru position (C) the dancers are really on the perimeter of two circles. The outer circle is shared by couples 1 and 3 and the inner circle by couples 2 and 4. There is no reason in the world for them to move from these two circles into lines—as a matter of fact it's awkward, so our caller has us stay on the outside if we start on the outside or stay in the center circle if that's where we start.

JOE: And so, to resolve this thing couple No. 1 and couple No. 3 on the outside circle Sweep clockwise, while the two couples in the center, stay in the center, and move one-quarter as they Sweep counterclockwise, with the result (D) that they end in Double Pass Thru position once again.

BARBARA: We both feel that "experimenting" is fun. Sometimes we find that we've overlooked a very natural way of doing a particular movement or that we've actually interpreted it incorrectly. Who knows how many movements have been invented in just this way?

JOE: The amazing thing is that we have as much uniformity as we do in square dancing, since most callers have to interpret someone else's written description of an idea. Our attitude is that as long as we don't take all of this too seriously and never get angry, square dancing will continue to be a source of adventure and excitement.



1



2

Style Lab

Thread the Needle

To be sure, many of yesterday's square dance patterns have disappeared completely from today's contemporary scene, but every once in a while friend caller will dig out from the past something that gave pleasure to earlier generations of square dancers, with the hope that the same satisfaction will be experienced by today's dancers. Sometimes the dance routine or pattern will be one that was originally designed for square dance exhibitions and demonstrations.

When the pattern was "the thing" and not the memorizing of countless basics, dances such as Venus and Mars, Texas Double Star, and Sepulveda Tunnel were exceptionally popular, not just because they were fun to dance and challenging in a sense, but also because they were particularly eye-appealing and therefore good, staple material for the caller's use in demonstrating square dancing to non-dancers. The visual effect of a pattern such as Thread the Needle was quite pleasing. Dancers, who had been working in a square up to this point, were suddenly transferred into a long line and eventually into a bow to the audience as a climax to the routine. Let's look at the pictures.

Starting from a circle, the pattern begins very much like Rip 'n Snort (SQUARE DANCING, August, 1973). Having circled halfway, couple No. 3 (with their back to the audience or the caller) makes an arch (1) while couple No. 1, leading the others who have all retained handholds, move forward and thru the arch (2).

Unlike Rip 'n Snort, once the dancers have moved under the arch made by couple No. 3, the arching couple will not do a dishrag, but will bring their joined hands down in front of them and remain facing out (3). The active couple, having separated, leads the others around the circle and each ducks under the



5



6



3



4

next arch made by the No. 3 man and lady and their corners (4). This time two more dancers, who have been arches, bring their joined hands down in front of them and remain facing out (5).

Continuing on, man No. 1 and lady No. 1 (6) lead around and, leaving six in a line, duck under the last arch (7). Finally, to complete the line the active lady makes a right face turn and her partner a left face turn (8) to end in a tight line of eight (9) and ready (if this is the completion of the pattern) for a good bow to the audience (10).

Quite frequently this pattern, when not being danced for others to watch, was climaxed in a circle rather than a line. As each of the inactive dancers finished his arching movement he would tend to curve in with his back to the center of the circle. The last couple would "close the door" by turning as the others had turned to face out, then reaching across with the free hand the man would take his partner's hand and all, in quite a tight circle, would face out. The sometimes awkward movement here would be a "bow" and then for a rather spectacular hair-musser all would simultaneously raise both hands above their heads and, turning in the only way possible, would move under their joined hands to face the center once again in a normal "Circle to the Left" formation. If you're collecting material for exhibitions, keep this one in mind.



7



8



9



10

DO THIS
and You'll be a more Considerate Dancer

NUMBER 11

A large majority of square dance leaders recently polled agree that complete abstinence from alcoholic beverages before and during any square dance event is mutually beneficial to all. (We've never known a single person to drop out of square dancing because of the no drinking attitude.)

HOW TO WRECK A DANCE . . . !



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ROUND THE WORLD of SQUARE DANCING

Those with items of special interest should send them to NEWS EDITOR, SQUARE DANCING, 462 No. Robertson Boulevard, Los Angeles, Calif. 90048. Letters will be read and appreciated although time may not allow the personal acknowledgment of each one.

Turkey

Largely through the efforts of club caller, Ed Sischo and his wife, Mona, the Adana Stompers Square Dance Club of Incirlik CDI, less than one year old, has grown and flourished. In recent months the group has participated in two rather unusual experiences connected with square dancing. In June the club chartered two buses for a trip to the Mediterranean Sea. During the course of the day they danced in the surf and on the sandy beach. Caller Ed Sischo was buried neck deep in the sand while the others danced around his head. (Ed must be a very good sport!) With the aid of a portable cassette recorder and a bull horn, they also danced at a castle out in the sea. Two boats were hired to transport the dancers to the castle and back and after exploring the castle they "squared 'em up" in the large court yard. In April this same group participated in an evening program of folk dancing by the Turkish people. Groups representing areas from all parts of Turkey were in attendance. Two performances by the Adana Stompers made it an International event. Perhaps this is the first time Americans have been represented at a folk dance festival in Turkey.

—*Joyce Welshenbaugh*

Missouri

Square Kickers Club of Poplar Bluff will be holding their 4th Annual Ozark Square Dance Festival on October 13 and 14. Featured callers will be Don Williamson, Ted Frye and Bill Volner; rounds will be under the capable direction of Tommy Holleman and Jessie Taylor. For further information write Mrs. Don Hall, 2429 Covington Meadows, Poplar Bluff, Missouri 63901.

October 19 and 20 are the dates for the Missouri State Festival. The event will take place at the Missouri State Agriculture Building at the Fairgrounds in Sedalia. Area callers will be on tap to call the tips on Friday night; Ken Bower will be featured caller on Saturday. Frank and Ruth Lanning will lead the round dancing and workshops and a fashion show are scheduled.

New Mexico

The 261st Annual Santa Fe Fiesta of folk, square and round dancing is scheduled for Labor Day Weekend, Aug. 31 and September 1, 2, and 3. A history of square and folk dancing will be presented and Jack Levinworth and all callers in attendance will call the tips and cue rounds. The Sherwood Dancers of Colorado and La Via Dancers of Santa Fe will handle the folk dancing. With a minimum of instruction all should be able to participate in the varied program. For further information contact Reynaldo M. Salazar, 737 W. Manhattan, Santa Fe or phone 983-7673.

Florida

Seaside Squares, Inc. sponsored their 10th Anniversary Dance in August at their new square dance facility "Ragon Hall" in Pensacola.

Texas

The North Texas Square and Round Dance Association will hold the 13th Annual Nortex Roundup on September 28 and 29 at the Dallas Convention Center and Baker Hotel in Dallas. The Friday night pre-festival dance

Members of the Hickory Nut Squares danced to Bill Bryan's calling on their float in the Armed Forces Day parade in Hickory, North Carolina.



will feature Melton Luttrell of Fort Worth and Wayne Baldwin of Houston is scheduled for the Saturday night dance and afternoon workshop. There will be several door prizes, the grand prize being a 1973 Chevrolet Vega.

—*James and Judy Prescott*

Bob Parrish of Washington and Dick Parrish of New Mexico will be featured at the 8th Annual San Angelo Square and Round Dance Festival to be held at the San Angelo Coliseum on October 5 and 6. Ben and Vivian Highburger will handle the round dancing for the event.

Louisiana

In June the New Orleans Callers' Association sponsored the first one-day seminar with Jack Lasry of Florida conducting. The event was highly accepted by the thirty callers in attendance. Wives were entertained in a adjacent building with a lecture on flower arrangements and an interesting book review. The seminar was followed by an open dance with 30 squares on hand to dance to Jack Lasry's calling. The association was impressed to the extent that they are exploring plans to continue seminars on a bi-annual basis. All events were held at Chuck Goodman's Bar None Dance Hall.

—*Joseph Hollier*

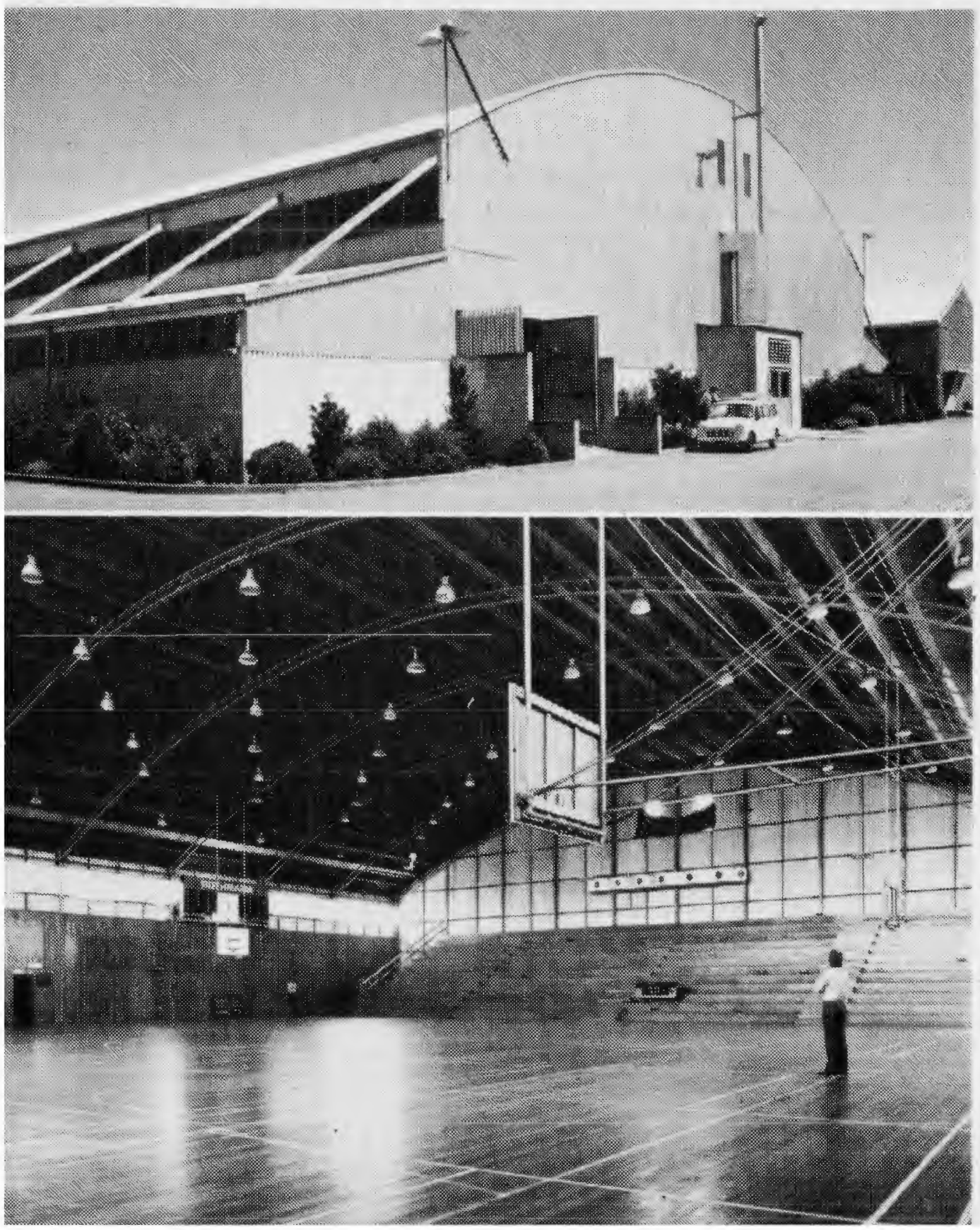
Iowa

Pella's Tulip City Square Dance Club and the calling of Bob Caskey recently "sold" hundreds of people on square dancing with two exhibitions and a fun level dance during Central College's "Country Roads Festival." Caskey, who formerly called in Michigan and Illinois, is a new resident of Pella. The program featured Friday night indoor dancing and Saturday afternoon outdoor dancing at a city park.

—*Keith Sherman*

Arizona

Those crazy Dam Squares of Page are hosting the 2nd Annual Dam Square Festival Labor Day Weekend at Page. Fast acquiring the reputation as a swinging, fun-loving bunch,



Round dancers attending the Southern Hemisphere Square & Round Dance Convention next February 8-10, 1974, will dance in the Skellerup Hall (top) while the square dancers will "whoop it up" in Cowles Stadium (bottom). Notice the lovely wood floor!



the group cordially invites dancers to come and join in the fun. The evening festivities and afternoon workshops will be held in Page School Gym. On Sunday morning a special dance will take place on the Glen Canyon Dam. At the conclusion of that brief dance, the crowd will gather at the beach at Lone Rock on beautiful Lake Powell for an afternoon of fun in the surf, sand and sun.

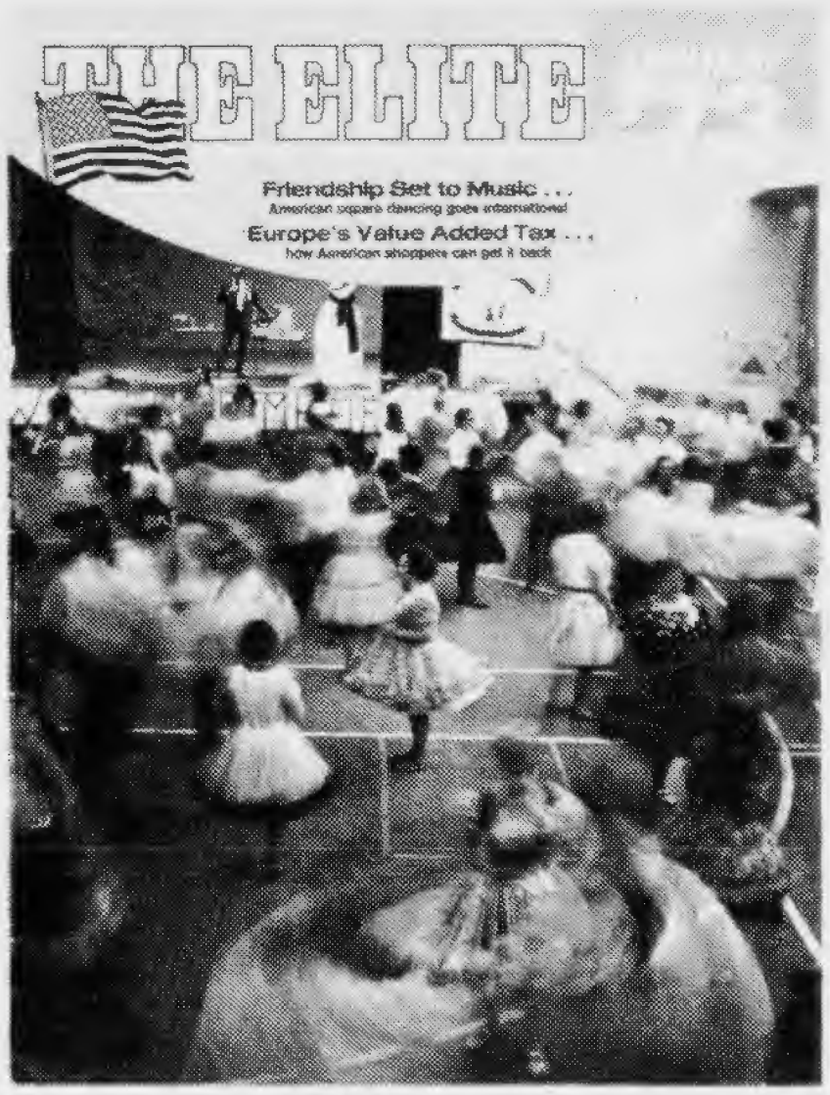
Virginia

The Peninsula Square and Round Dance Association will hold it's Annual Fall Kick Off Dance at the Elks Club BPOE Lodge 315 at Stoneybrook in Newport News. The special event will be held September 29 and will feature Jerry Helt with Sam and Marge Houser leading the rounds.

Yorktown Day, traditional observance of the end of the Revolutionary War, sets the scene for the 6th Annual "Spirit of '76" Square Dance Festival which will be held at Yorktown Intermediate School on October 19 and 20. Hosted by colonial costumed dancers and attendants in halls decorated with murals depicting the Battle of Yorktown, copies of historic documents, and Revolutionary Army Unit Flags, square dancers will register on an antiquated parchment scroll "Declaration of Independence." The calling staff includes Jim Mayo, Jack May, Jack Lasry and Chuck Donahue with Sam and Marge Houser handling the rounds. —*Sam Reams*

D.C. Area

A great deal of planning is taking place among Washington Area Square Dancers Cooperative Association, other organizations and the callers' association, with respect to National Square Dance Week, September 17 to 23. In addition to attracting new dancers by presenting square dance exhibitions in large shopping centers, WASCA and NCASDLA are going to co-sponsor a comprehensive "Fun-Nighter Party" pilot project. The Fun-Nighters throughout the area will be a new approach here in encouraging more people to join the movement. The objective is to fill classes to capacity next Fall so as to have a "bumper crop" of new dancers in 1974. The project involves a great deal of Public Relations. The 5,000 dancers in the area are being urged to go to their church organizations, PTA's, Women Clubs, civic organizations, etc., and offer to put on an evening of square dancing through



On the cover of the European Edition of the Military Community Publication, The Elite, American, German and Dutch dancers dance in unison at the EAASDC Jamboree in Mannheim, Germany.

a "Fun-Nighter Party," involving complete participation by members with experienced dancers and trained callers, topped off with refreshments. The guiding lights behind this project believe that groups of this type are constantly looking for ideas for social programs and by this means they can go to the community and show more people this great recreational activity. Both the caller and dancer organizations are very enthusiastic about the project and feel that it will be successful.

—*Andy Truelson*

Michigan

Special dances sponsored by the Lansing Area Federation of Square and Round Dancers include one to be held at Everett High School with Johnny Creel calling. The date for this event is September 16. On September 29 a Callers Festival will take place at the National Guard Armory and on November 7 Marshall Flippo will call at Everett High School. These dances will all take place in Lansing.

Another big weekend of fun is scheduled for October 12 to 14 at Timber Shores Travel Resort in Northport. Bob Cone and Dick Kenyon will call for the square dancing and the

(Please turn to page 74)

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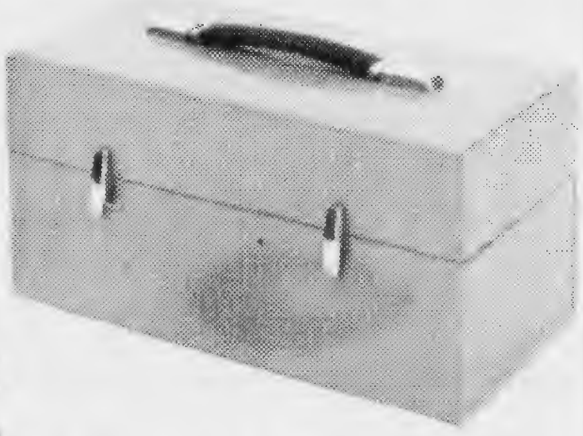
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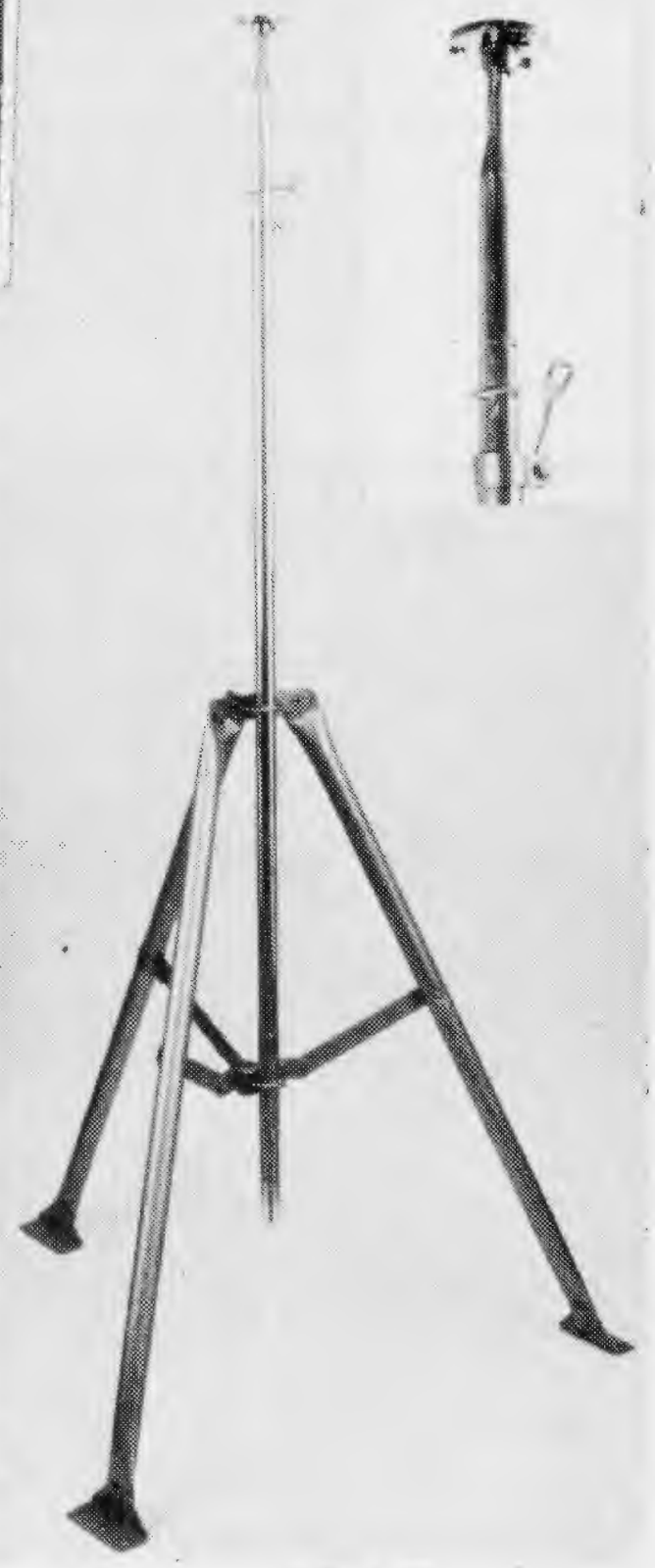
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FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

September, 1973

THIS SHOULD BE A GREAT TIME of the year to make a trip to the foothills of the Rockies at Palmer Lake, Colorado. Our host will be Fred Staeben, a caller with a long list of credits in the field of square dancing and calling. We'll visit one of his four clubs and enjoy some of Fred's typical patter calls, not necessarily original but those he likes to call and his dancers enjoy doing.

Head couples half sashay
Box the gnat
Go right and left thru
Same two pass thru
Separate around one to a line of four
Star thru
Centers right and left thru
Pass thru
Right and left thru
Dive thru
Pass thru
Right and left thru
Left allemande
Come back one and
Promenade don't slow down
Men roll back
Promenade corner
Sides wheel around
Right and left thru
Same ladies chain
Pass thru
Bend the line
Two ladies chain
Square thru four hands
Right to partner and pull by
Left allemande

Allemande left like allemande thar
Forward two and
The boys star
Shoot that star all way around
Promenade the girl you've got
One and three wheel around
Right and left thru
Pass thru
Bend the line
Star thru
Swing thru
Men run
Couples circulate
Wheel and deal
Slide thru twice
Left allemande

Side couples flutter wheel
Square thru four hands
Circle four to a line of four
Spin the top
Men run
Girls cast off three quarters
Girls swing thru
Diamond circulate
Four men swing thru
Diamond circulate
Girls cast off three quarters
Couples circulate
Bend the line
Slide thru
Square thru three quarters
Left allemande

Heads square thru four hands
Curlique
Split circulate
Men trade
Lines pass thru
Tag the line
Turn in
Slide thru
Curlique
Split circulate
Men trade
Lines pass thru
Tag the line
Turn in
Slide thru
Left allemande

Sides go right and left thru
Slide thru
Pass thru
Right and left thru
Roll a half sashay
Curlique
Split circulate
Girls trade
Lines pass thru
Tag the line
Turn out
Wheel and deal
Centers pass thru
Right and left thru
Roll a half sashay
Curlique
Split circulate
Girls trade
Lines pass thru
Tag the line
Turn out
Wheel and deal
Centers pass thru
Left allemande

Four ladies chain three quarters
Four ladies chain
Heads half square thru
Right and left thru
Star thru
Flutter wheel
Sweep a quarter
Dive thru
Star thru
Flutter wheel
Sweep a quarter
Pass thru
Star thru
Flutter wheel
Sweep a quarter
Pass thru
Left allemande



FRED STAEBEN

A dancer since 1952, caller since 1955 and full time caller since 1963, Fred Staeben has called dances in several European countries while assigned to duty in Europe with the U.S. Air Force from 1955 to 1958. He and his wife, Ruthie, were part of the nucleus of dancers, callers and leaders who first organized the European Association of Square Dance Clubs. Fred was also instrumental in the organization of the European Callers and Teachers Association. He has conducted beginner classes each year since 1958, has called in several of the United States, was publisher and editor of "Square Talk," a square dance newsletter until 1971, and is regular club caller for four clubs in Colorado. Fred retired from the USAF in 1963, after 23 years of active duty, at which time the Staebens built their home in Palmer Lake and settled down to devote full time to square dancing and related activities. Ruthie is an artist and devotes most of her time to painting (when not helping Fred with his dances). They have two sons, both now married, which allows the Staebens the freedom to accept calling assignments wherever and whenever circumstances dictate.

Four ladies chain three quarters
Heads half sashay
Circle eight
Four men square thru
Split two around one
Line of four
Men square thru four hands
(on the outside track)
Girls square thru four hands
(in the middle)
Have lines of four facing out
Girls fold
Left allemande

Heads pass thru
Partner tag
Star thru
Right and left thru
Square the barge four hands
Curlique
Scootback
Scootback
Girls do a U turn back
Pass thru
Bend the line
Swing thru
Swing thru
Men trade
Girls U turn back
Wheel and deal
Pass thru
Bend the line
Pass thru
Everyone left allemande

Sides star thru
Pass thru and
Circle four to a line of four
Pass thru
Tag the line
Turn in
Turn and left thru
Two ladies chain
Pass thru
Wheel and deal
Substitute
Centers pass thru
Star thru
Right and left thru
Flutter wheel
Sweep a quarter
Dive thru
Pass thru
Swing thru
Men run
Bend the line
Star thru
Dive thru
Square thru three quarters
Left allemande

SPECIAL WORKSHOP EDITORS

Joy Cramlet	Coordinator
Dick Houlton	Square Dance Editor
Don Armstrong	Contra Editor
Ken Collins	Final Checkoff

Sides lead to the right
Circle to a line
Curlique
Men run
Cloverflo
Curlique
Girls run
Star thru
Cloverflo
Star thru
Cross trail thru
Left allemande

Sides lead to the right
Circle to a line
Flutter wheel
Sweep a quarter to a
Two-faced line
Couples circulate
Bend the line
Flutter wheel
Sweep a quarter to a
Two-faced line
Couples circulate
Bend the line
Half square thru
Trade by
Square thru three quarters
Left allemande

Heads star thru
Pass thru
Right and left thru
Everybody roll away half sashay
Star thru
California twirl
Pass thru
Bend the line
Right and left thru
Star thru
Inside two California twirl
Pass thru
Right and left thru
Dive thru
Pass thru
Star thru
Pass thru
Bend the line
Right and left thru
Star thru
Inside two California twirl
Same two right and left thru
Same two roll a half sashay
Same two U turn back
Left allemande

Side ladies chain
Sides star thru
Pass thru
Circle four to a line
Pass thru
Wheel and deal
Centers star thru
Same ladies chain
Same four star right three steps
Left allemande

Heads lead to the right
Circle to a line
Pass thru
Wheel and deal
Centers pass thru
Right and left thru
Flutter wheel
Sweep a quarter
Pass thru
Partner trade
Reverse the flutter
Pass thru
Wheel and deal
Centers pass thru
Swing thru
Turn thru
Left allemande

Sides star thru
Pass thru
Circle four
Side men break to a line
Pair off
Peel off
Tag the line
Turn in
Pair off
Peel off
Tag the line
Turn out
Bend the line
Tag the line
Turn in
Star thru
Trade by
Star thru
Pass thru
Wheel and deal
Center two square thru three quarters
Left allemande

ALL'S FAIR

By Bill Armstrong, Los Angeles, California

Number one couple cross the floor
Split that couple make a line of four
Move into the middle and bend the line
Pass thru, circle up four
Head gents break to a line of four
Forward eight and star thru
Double pass thru, cloverleaf
Center two right and left thru
Substitute, square thru three quarters
Left allemande

CONTRA CORNER

EVENING FOLLY CONTRA

By Jerry Helt, Cincinnati, Ohio

Formation: 1 — 3 — 5 active and crossed over
— — — —, With the one below do sa do
— — — —, — — Ladies do sa do
— — — —, — — Gents do sa do
— — — —, — — Corner swing
— — — —, Circle left with the couple across
— — — —, — — Circle right
— — — —, — — Right hand star
— — — —, — — Left hand star

ROUND DANCES

SOUTHERN STYLE — Blue Star 1949
Choreographers: Karl and Sylvia Hooper
Comment: A gimmick and easy two-step. The music has a lilt to it.

INTRODUCTION

CLOSED M facing LOD Wait three quick beats

PART A

1-4 **Fwd Two-Step; Fwd Two-Step; Side, Close XIF, —; Side, Close, XIF to end in** BANJO **M face** LOD, —;
5-8 **Fwd, Close, Back, —; Back, Close, Fwd to end in** CLOSED **M facing** WALL, **—; Turn Two-Step; Turn Two-Step end M facing** LOD;
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8 except to end facing M WALL no hands joined;
17-20 **Side, Behind, Side, Touch; Side, Behind, Side, Touch; Side, Brush, Side, Brush; Spot Swivel, 2, 3, 4;**
21-24 Repeat meas 17-20 Part A:
25-28 Repeat action meas 1-4 Part A:
29-32 Repeat action meas 5-8 Part A except to end in OPEN facing LOD;

PART B

1-4 **Strut, —, 2, —; 3, —, 4, —; Fwd, Close Back, —; Back, Close, Fwd, —;**
5-8 **Vine Apart, Behind, Side, Touch; Together, Behind, Side, Touch to** CLOSED **M face** WALL; **Turn Two-Step; Turn Two-Step end in** OPEN **facing** LOD;
9-12 Repeat action meas 1-4 Part B:
13-16 Repeat action meas 5-8 Part B except to end in BUTTERFLY M facing WALL:

PART C

1-4 **Side, Behind, Side, Touch; Wrap, 2, 3, Touch; Unwrap, 2, 3, Touch; Fwd LOD, 2, 3, ¼ R Turn M face** WALL;
5-8 **Back Away, 2, 3, Touch; Together, 2, 3, Touch; Spot Swivel, 2, 3, 4; Spot L Turn in Place, 2, 3, 4 end in** CLOSED **M facing** WALL;
9-12 **Side, Close, Fwd, —; Side, Close, Back, —; Back, Close, Fwd, —; Side, Close, XIF, —;**
13-16 **Turn Two-Step; Turn Two-Step end M facing** LOD; **(Twirl) Walk Fwd, —, 2, —; 3, —, 4, —.**

SEQUENCE: A - B - A - A plus Ending.
Ending:
1 **Side, Close, Apart, Point;**

LILY — Blue Star 1949
Choreographers: Ken Croft and Elena de Zordo
Comment: The music is adequate. The dance is not difficult. There are no measures repeated.

INTRODUCTION

1-4 DIAGONAL-OPEN **M facing** LOD **and** WALL **Wait; Wait; Apart, —, Point, —; Together to** LOOSE-CLOSED **M face** LOD, —, **Touch, —;**

PART A

1-4 **¼ L Turn, —, ¼ L Turn to face** RLOD **in** BANJO, —; **Bwd Two-Step; Bwd Two-Step; ¼ R Turn, —, ¼ R Turn to face** LOD **in** CLOSED, —;
5-8 **Fwd, Close, Back, —; Back, Close, Fwd to face** WALL **in** LOOSE-CLOSED, —; **Side, Behind, Side, Front; Side, Touch, Turn to face** LOD **in** SEMI-CLOSED, —;

PART B

1-4 **Fwd, —, ¼ L Turn face** WALL **in** BUTTERFLY, —; **Side, Close, ½ L Turn to Back to Back, —; Side, Close, ¼ L Turn to face** RLOD **in** LEFT-OPEN, —; **Back, Close, Fwd end M face** WALL **in** BUTTERFLY, —;
5-8 **Side, Close, ½ R Turn to Back to Back, —; Side, Close, ¼ R Turn to face** LOD **in** OPEN, —; **Back, Close, Fwd, —; Fwd, —, Pickup to** LOOSE-CLOSED **M facing** LOD, —;

PART C

1-4 **Turn to** SEMI-CLOSED **Fwd, —, 2, —; Circle Away, 2, 3, —; Together, 2, 3 end M facing** WALL **in** BUTTERFLY, —; **Side, Close, ¼ L Turn to face** LOD **in** OPEN, —;
5-8 **Rock Thru, —, Recov end M facing** WALL **in** BUTTERFLY, —; **Side, Close, ¼ R Turn to face** RLOD **in** LEFT-OPEN, —; **Rock Thru, —, Recov end facing** LOD **in** SEMI-CLOSED, —; **Fwd, —, Pickup to** LOOSE-CLOSED **M facing** LOD, —;

SEQUENCE: Dance goes thru twice plus Ending. Remain in SEMI-CLOSED meas 8 last time thru.
Ending:
1-4 **Fwd Two-Step; Fwd Two-Step; (Twirl) Fwd, —, 2, —; Apart, —, Point, —.**

ALWAYS TOMORROW — Hi-Hat 912
Choreographers: Joe and Opal Cohen
Comment: Nice music and equally nice waltz routine. Eight measures are repeated.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** BUTTERFLY **M face** WALL, **Touch, —;**

DANCE

1-4 **(Twirl) Side, Behind, Side; Manuv, 2, 3 end in** CLOSED **M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn end M facing** RLOD;
5-8 **Pivot, 2, 3 to end in** SEMI-CLOSED **facing** LOD; **Thru, Side, Close to** BUTTERFLY **M face** WALL; **Waltz Balance L, 2, 3; Waltz Balance R, 2, 3;**
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8:
17-20 **Waltz Away, 2, 3; Pickup, 2, 3 to** CLOSED **M facing** LOD; **(L) Waltz Turn; (L) Waltz Turn end M face** WALL;
21-24 **Dip Back, —, —; Manuv, 2, 3, end M facing** RLOD; **(R) Waltz Turn; (R) Waltz**

Turn end in BUTTERFLY **M face** WALL;
25-28 **Waltz Balance L, 2, 3; (L Twirl end in LEFT-OPEN facing RLOD) Side, Behind, Side to face** RLOD; **Fwd, Side, Close to face** LOD **in** OPEN; **Fwd, Side, Close to face** RLOD **in** LEFT-OPEN;
29-32 **Fwd, Apart, Close; ¼ L Turn to face** WALL, **Side, Close to** CLOSED; **Balance Back, Touch, —; Recov Fwd, Touch to** BUTTERFLY, —;
SEQUENCE: Dance goes thru twice second time thru change meas 32 to **(Twirl) Recov, 2, 3; Change hands Step Apart, Point and Ack.**

SUMMER MOON — Hi-Hat 913
Choreographers: Ken and Viola Zufelt
Comment: This routine is not for the novice dancer. The tune is the old familiar "By the Light of the Silvery Moon".

INTRODUCTION

1-4 DIAGONAL OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** CLOSED **M facing** LOD, —, **Touch, —;**

PART A

1-4 **½ L Pivot to face** RLOD **in** SEMI-CLOSED, —, **Back, Back end in** BANJO **M face** RLOD; **½ L Wheel M face** LOD, Fwd, **½ R Banjo Wheel M face** RLOD, —; **Back, Back, Turn to** SIDECAR **M face** LOD, **Fwd; (Back/L Swivel, Close, In Place to BANJO,—) Fwd Arnd, —, In Place M face** WALL, —;
5-8 **(Wheel Fwd, 2, 3, 4 to identical footwork) ½ R Face Wheel, 2, 3 to face** COH, **Touch; Banjo Wheel, —, Swivel ½ R to** SIDECAR **M face** COH, —; **Back Buzz, 2, 3, 4 end M facing** WALL; **(Rock Bk, —, Recov, Turn to** CLOSED **and opposite footwork) Rock Bk, Recov, Turn to face** LOD, **Close;**
9-12 Repeat action meas 1-4 Part A:
13-16 Repeat action meas 5-8:
17-18 **Fwd, —, ¼ R Turn M face** WALL **in** LOOSE-CLOSED, —; **Side, Back, Side, Thru end in** OPEN **facing** LOD;

PART B

1-4 **Fwd, Fwd, L Solo Turn to face** RLOD/ **Close, Step to** LEFT-OPEN; **Back, Back, L Solo Turn/Side, Close;** MODIFIED BUTTERFLY **Side, Cut, Side, Cut; Side, Behind, Side, Front;**
5-8 **Toe, Heel, Cross/Side, Cross; Toe, Heel, Cross/Side, Cross; Side, Behind, Side, Behind; (½ R face turn on** RLOD **side of M to end on inside in** OPEN) **¾ L Turn, —, 2 to face** RLOD **in** OPEN, —;
9-12 Repeat action meas 1-4 Part B except starting twd RLOD:
13-16 Repeat action meas 5-8 Part B end in OPEN facing LOD:
17-18 **Fwd, —, Pickup to** CLOSED, —; **Fwd, —, 2, —;**

PART C

1-4 **½ L Pivot Fwd, —, ½ L Pivot Bwd, —; Run** LOD, **2, 3, —; ½ R Pivot Fwd, —, ½ R Pivot Bwd, —; Run LOD, 2, 3, blend to** BANJO **M face** LOD, —;
5-8 **Flare R Pivot to face** RLOD **in** SIDECAR, **Close ½ L Pivot to face** LOD **in** BANJO, **Back, Close ½ Pivot to face** RLOD **in** SIDECAR; **Run** RLOD, **2, 3, —; Flare L Pivot to face** LOD **in** BANJO, **Close ½ R Pivot to face** RLOD **in** SIDECAR, **Back, Close ½ Pivot to face** LOD **in** BANJO; **Run** LOD, **2, 3 blending to** CLOSED, —;
9-12 Repeat action meas 1-4 Part C:
13-16 Repeat action meas 5-8 Part C except facing partner and WALL:
17-18 **(Double Twirl end in CLOSED) Side, Behind, Side, Front end M facing** LOD; **Fwd, Close, Back, —. Ack.**

WALTZ OF SUMMER — Grenn 14174
Choreographers: Bob and Helen Smithwick
Comment: A waltz routine pleasant to dance with big band sound music.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, Point, —; Together to** OPEN-FACING, **Touch, —;**

PART A

1-4 **Waltz Away, 2, 3; Manuv, 2, 3 end M facing** RLOD **in** CLOSED; **(R) Waltz Turn; (R) Waltz Turn end M facing** WALL;
5-8 **(Twirl) Side, Behind, Side; Thru, Side, Close to** BUTTERFLY; **(Twirl) Side, Behind, Side; Thru, Side, Close to end in** OPEN-FACING;
9-12 Repeat action meas 1-4:
13-16 Repeat action meas 5-8 except to end in CLOSED M facing WALL:

PART B

17-20 **Back, —, Close; Back, Touch, —; Fwd, —, Close; Fwd, Touch, —;**
21-24 SIDECAR **Cross, Side, Close end in** BANJO **M facing** LOD; **Manuv, 2, 3 end M facing** RLOD; **(R) Waltz Turn; (R) Waltz Turn end M facing** WALL;
25-28 Repeat action meas 17-20:
29-32 Repeat action meas 21-24 except to end in OPEN-FACING M face WALL:
SEQUENCE: Dance goes thru twice plus Ending.
Ending:
1-3 **(Twirl end in** BUTTERFLY) **Side, Behind, Side; Thru, Side, Close; Apart, Point, —.**

DEAR OLD DAD — Grenn 14174
Choreographers: Tom and Lillian Bradt
Comment: A busy but not difficult two-step to an old familiar tune.

INTRODUCTION

1-4 OPEN-FACING **Wait; Wait; Apart, —, Point, —; Together to** SEMI-CLOSED **facing** LOD, —, **Touch, —;**

PART A

1-4 **Fwd, —, Manuv to** CLOSED **M facing**

(Please turn the page)

(DEAR OLD DAD, *continued*)

DIAGONAL RLOD **&** WALL, —; **Pivot,** —, **2 end M facing** LOD, —; **Side, Close, Cross to** SIDECAR, —; **Side, Close, Cross to** BANJO **M facing** DIAGONAL LOD **&** COH, —;

5-8 **Fwd,** —, **Fwd/Check,** —; **XIB,** —, **Side,** —; **Fwd, Lock, Fwd,** —; **Fwd, Lock, Fwd,** —;

9-12 **Fwd,** —, ¼ **R Turn to face** WALL **in** CLOSED, —; **Side,** —, **Back to** SIDECAR **M face** RLOD, —; **Back, Close, Back,** —; **Back, Close, Back end in** BANJO **M still facing** RLOD, —;

13-16 **Banjo Pivot,** —, **2 to face** LOD **in** SEMI-CLOSED, —; **Fwd,** —, ¼ **R Turn to face** WALL **in** CLOSED, —; **Turn Two-Step; Turn Two-Step end M facing** WALL;

PART B

1-4 **Side,** —, **Behind,** —; **Side,** —, **Front,** —; **Side, Close, Side, Close; Side,** —, **Thru/Check end in** BANJO **M facing** LOD, —;

5-8 **Behind, Side, Fwd, Lock; Fwd, Fwd, Lock, Fwd; Fwd,** —, **Fwd,** —; **Fwd/Check,** —, **Recov to end in** SEMI-CLOSED **facing** LOD, —;

9-12 **Fwd Two-Step; Fwd Two-Step end in** CLOSED; **Pivot,** —, **2,** —; **3,** —, **4 M facing** WALL, —;

13-16 **Side,** —, **Behind,** —; **Side,** —, **Front,** —; **Side, Close, Side, Close; (Twirl end in** SEMI-CLOSED **facing** LOD) **Side,** —, **Thru,** —;

SEQUENCE: Dance goes thru twice. Second time thru end in OPEN-FACING for Ending.

Ending:

1 **Apart,** —, **Point,** —.

Give these three goodies a try. They are from Darrell Hedgecock, Anaheim, California.

All four ladies chain
Head ladies rollaway
Heads star thru, eight chain two
Sides partner trade
Star thru, back away
Johnnie the bucket's stirred
Let's swing and whirl

All four ladies chain
Heads square thru two hands
Box the gnat hang on tight
Swing thru, ends trade
Ends fold, peel off
Bend the line, ends star thru
California twirl
Honor your partner
The bucket's been stirred.

All four ladies chain
All four ladies rollaway
Sides pass thru
Heads square thru four hands
Peel off, ends star thru
The bucket's stirred
We're ready to roll

SHORTY

By Jeanne Moody, Salinas, California

Circle left, heads California twirl
Cloverleaf, sides pass thru
All right and left thru
Left allemande

SHUCKS

By Bruce Welsh, New Orleans, Louisiana

Circle left
Head men take your corner up and back
Box the gnat, square thru
Spin chain thru
Ends double circulate
Swing thru, centers trade
Centers run, tag the line right
Allemande

HARD SASHAY

By CTOC David A. Yates, Adak, Alaska

Heads half sashay
Square thru, square thru outside two
Step thru to a line of four
Bend the line
Two men together half sashay
Two girls together half sashay
Star thru then
Square thru three quarters
Left allemande

SINGING CALL*

MONDAY MORNING SECRETARY

By Elmer Sheffield, Tallahassee, Florida

Record: Red Boot #140, Flip Instrumental with Elmer Sheffield

OPENER, MIDDLE BREAK, ENDING

Circle left
She leaves home at eight little bit late
A little bit tired of it all
Allemande left that corner girl
Come back a do sa do
Four ladies promenade inside you know
Well home you go a do sa do
It's one time around
Left allemande come back and promenade
And there bright and early
Monday morning secretary
You sure do look pretty today

FIGURE:

Those heads square thru
Four hands will do
Around the corner lady do sa do
You curlique and then walk and dodge
Do a partner trade and then a
Right and left thru
You flutter wheel go full around
And then slide thru
Swing corner girl and promenade
And there bright and early
Monday morning secretary
You sure do look pretty today

SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

SECOND NIGHT
By Heiner Fischle, Hannover, West Germany
Swing your corner, allemande left
Grand right and left five hands you go
Meet old partner with a do paso
Partner left, corner right
Partner left, roll promenade

MOVE AROUND
By Gene McCullough, Andrews AFB, Maryland
Side ladies chain right
Heads lead right and
Circle to a line, pass thru
Wheel and deal
Centers square thru three quarters
Pass thru, trade by
Pass thru, U turn back
Right and left grand

BUSY SLIDE THRU
By Thor Sigurdson, Emerson, Manitoba, Canada
Heads square thru
Four hands to the outside two
When you get there slide thru once
Right and left thru
Slide thru twice
Right and left thru
Slide thru three times
Right and left thru
Slide thru four times
Left allemande

SINGING CALL*

A NURSERY RHYME
By Ralph Hill, Lawndale, California
Record: MacGregor #2131, Flip Instrumental with Ralph Hill
OPENER, MIDDLE BREAK, ENDING
Four ladies chain
Go straight across the ring
Join hands circle left I sing
The ladies in the men sashay
Circle left that way
The ladies in the men sashay
Circle left I say
Left allemande your corner
Your partner turn thru
Left allemande and promenade your Sue
When I've got the time to
Believe in nursery rhymes
Then I'll start cooing with you
FIGURE:
One and three sashay thru
With your pretty Sue
Wheel and deal and then star thru
Pass thru swing thru
Boys trade turn and left thru
Turn this girl dive thru and
Square thru three quarters round you go
Swing the corner lady promenade
When I believe there's truth
In old Mother Goose
Then I'll fall in love with you
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

NOT TOO HARD
By Ken Collins, Westlake Village, California
All four ladies chain across
Side two couples flutter wheel
Head couples double star thru
Separate around one to the middle
Pass thru split two
Around one to a line, pass thru
Cast off three quarters
Star thru, double pass thru
First couple left, second one right
Left allemande

FLO ON BY
By Billie Gawthrop, Canon City, Colorado
Heads curlique, boys run
Swing thru, boys trade
Boys run, bend the line
Star thru, pass thru
Trade by, right and left thru
Pass thru, cloverflo
Allemande left

SPIN TO RIGHT AND LEFT GRAND
By Dewey Glass, Montgomery, Alabama
Heads square thru four hands
Spin chain thru
Girls circulate twice
Star thru, California twirl
Pass thru, bend the line
Slide thru, spin chain thru
Girls circulate to a do sa do
Then right and left grand

SINGING CALL*

BLUE OF THE NIGHT
By Allie Morvent, Harker Heights, Texas
Record: Rockin "A" #1358, Flip Instrumental with Allie Morvent
OPENER, MIDDLE BREAK, ENDING
Join your hands make that ring
Circle left and then
Walk around your corner see saw your taw
Men star by the right
Go once around tonight
Left allemande then weave the ring
If only I could see her
When you meet do sa do and promenade
And where the blue of the night
Meets the gold of the day
Someone waits for me
FIGURE:
One and three
Square thru four hands around you go
With the sides do a little do sa do
Swing thru two by two
Then turn and left thru
Ladies lead and do this flutter wheel
Then dive thru and
Square thru three quarters round the ring
Swing the corner girl and promenade
When the blue of the night
Meets the gold of the day
Someone waits for me
SEQUENCE: Opener, Figure twice for heads, Middle break, Figure twice for sides, Ending.

Here are two from Ed Fraidenburg, Midland Michigan.

Heads curlique, walk and dodge
Curlique, walk and dodge
Wheel and deal
Centers curlique, walk and dodge
Cloverleaf, centers curlique
Walk and dodge, cloverleaf
Double pass thru
Peel off, ends curlique
Walk and dodge
Separate and star thru
Centers turn thru
Left allemande

Heads square thru
Spin the top
Cast off three quarters
Eight circulate, men run
Circle four to a line
Cross trail to a
Left allemande

DISMAY BE IT
By John Ward, Alton, Kansas

Head gents face your corners
Box the gnat
Four girls go up and back
Girls square thru four hands
Do sa do to an ocean wave
Spin chain thru
Spin chain thru, change hands
Left allemande

LET'S MOVE IT
By Marty Winter, Port Charlotte, Florida

Head ladies chain
Heads swap around
Separate around one
Make two lines
Pass thru, ends turn in
Box the gnat, pass thru
Circle half to a two-faced line
Ends trade, centers turn around
Swing thru, men run right
Couples circulate
Wheel and deal
Left allemande

HATU
By Ray Vierra, Ogden, Utah

Heads square thru
Circle half to a two-faced line
Couples trade, couples circulate
Couples hinge and trade
Centers pass thru
Square thru three quarters
Trade by
Circle half to a two-faced line
Couples trade, couples circulate
Couples hinge and trade
Centers pass thru
Square thru three quarters
Trade by
Allemande left

THE CAMELIAS
By Dick Houlton, Stockton, California

Four ladies chain
Heads flutter wheel
Sweep a quarter
Everybody double pass thru
Lead couple do a partner trade
Do sa do to an ocean wave
Spin chain the gears
Swing thru, boys run
Wheel and deal
Allemande left

BASICS PLUS
By Ron Welsh, Madera, California

One and three square thru four hands around
Curlique, scootback
Boys run right
Make lines of four go up and back
Swing thru, spin the top
Right and left thru
Star thru, pass thru
Bend the line, slide thru
Curlique then
Cast off three quarters around
Balance there, all eight circulate
Swing thru, spin the top
Right and left thru
Star thru, slide thru
Pass thru, bend the line
Star thru, right and left thru
Dive thru, pass thru
Right and left thru
Left allemande

SINGING CALL*

YOU ARE
By Jerry Helt, Cincinnati, Ohio

Record: Blue Star #1955, Flip Instrumental with Jerry Helt and Johnny Wykoff

OPENER, MIDDLE BREAK, ENDING
Join hands and
Circle left around the hall
Walk around the corner see saw your taw
Men right hand star once around I sing
Find the corner
Left allemande and weave the ring
Think about the good times
We've never been blue
Turn your partner right and
Promenade her too
Cause you are what I am
I'm lovin' you forever if I can
FIGURE:
Heads flutter wheel across the floor
Sides square thru you count to four
Do sa do the outside
Back to back and then
Spin chain thru across my friend
Think about the good times boys trade
Swing the corner lady then promenade
Cause you are what I am
I'm lovin' you forever if I can
SEQUENCE: Opener, Figure once for heads, Figure once for sides, Middle break, Figure once for sides, Figure once for heads, Ending.

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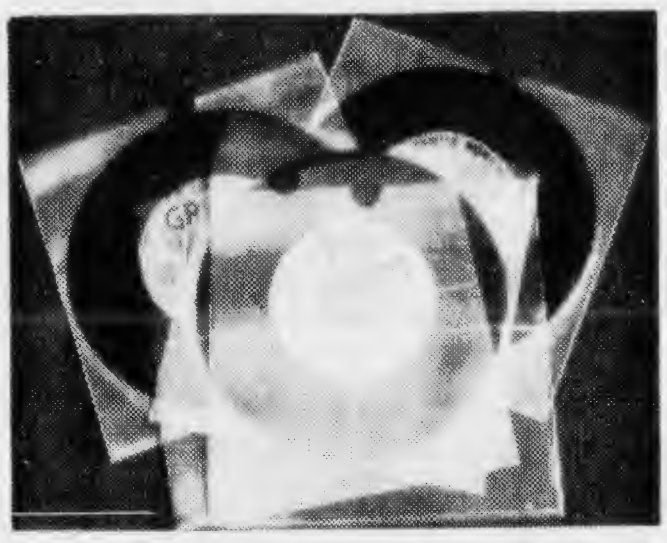
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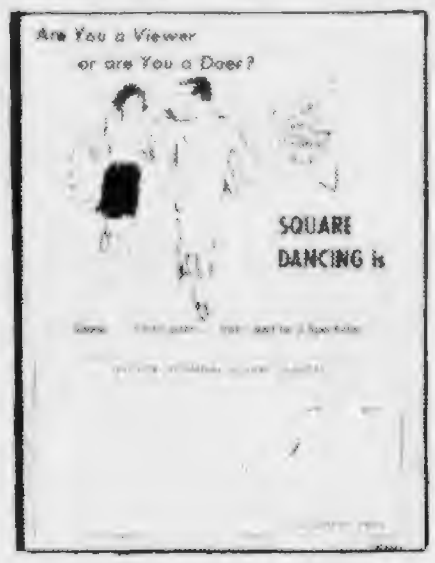
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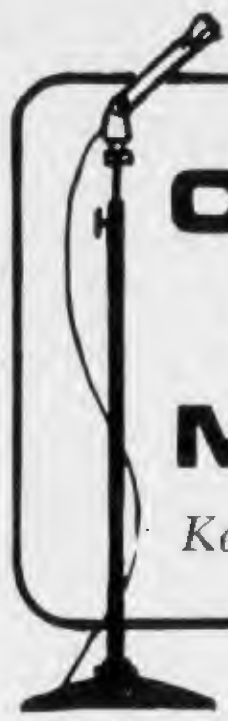
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CALLER of the MONTH



Kenn Reid — San Diego, California

A FORMER CANADIAN (born in Winnipeg, Manitoba), Kenn Reid became interested in square dancing during his senior year at El Cajon, California, High School. He joined a beginners class in the Fall of 1957 and exactly one year later he picked up a microphone and started what he thought would be just a hobby. The response he received from dancers after his first calling effort made him want to work hard and someday, eventually, become a professional caller.

Following high school Kenn was employed at one of the local banking firms until 1963. During this time he called for five local square dance clubs. His popularity increased and because of his busy calling schedule, he decided to devote full time to his calling.

Kenn's calling career was interrupted for four years when he served in the United States Air Force. The last three years of this duty were spent in Europe where he called for four military clubs and a round dance club. He was Director of Training for the European Caller's Association and highlights of his overseas duty included festival weekends in France, Germany, Holland and England. One special event was the opportunity to visit West Berlin where

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MS-157 Earl's Breakdown/Foggy Mt. Breakdown (Hoedown)
MS-156 Tearing Up The Country By: Chuck Bryant
MS-155 Pictures By: Johnny LeClair

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LS-5019 Don't Fight The Feeling of Love By: Lem Smith
LS-5018 Touch The Morning By: Rex Coats
LS-5017 You Are What I Am By: Les Main
LS-5016 Jamestown Ferry By: Nelson Watkins

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he called and, as a side trip, had a tour of East Berlin.

Upon completion of his military duty Kenn returned to San Diego to pick up where he left off. He currently calls for four clubs in the San Diego area, conducts two workshop sessions and teaches two beginner square dance classes each year. He also teaches round dancing and cues all rounds at his dances.

In 1969, and again in May of this year, Kenn returned to England and the Continent for a three-weeks calling tour. He called for both the U.S. Armed Forces and British Clubs.

Kenn calls full time now and this is his only profession. He says, "It's wonderful to be able to enjoy one's profession and I am certainly proud to be a square dance caller. Every night is a new experience. I meet so many new friends all of the time!"

(LETTERS, *continued from page 3)*

the caller desires. I have called this movement "Grease the Skillet" so that it may not be confused with "Peel the Apple," although perhaps the similarity isn't easily discernible except by the experienced dancer. I did think of calling it "Hoedown #13" but I believe it is very unfair to expect dancers to memorize a complete hoedown, when it is much easier to remember one movement. Every dancer to whom I have described the movement has agreed that they've "heard nothing else that can compare with it." Please don't think I am villifying new movements. What I do deplore is the increasing practice of (a) Combining several existing movements into a "group figure" with a new name to identify the sesequences, and calling the result a NEW BASIC; (b) Elevating the status of the new

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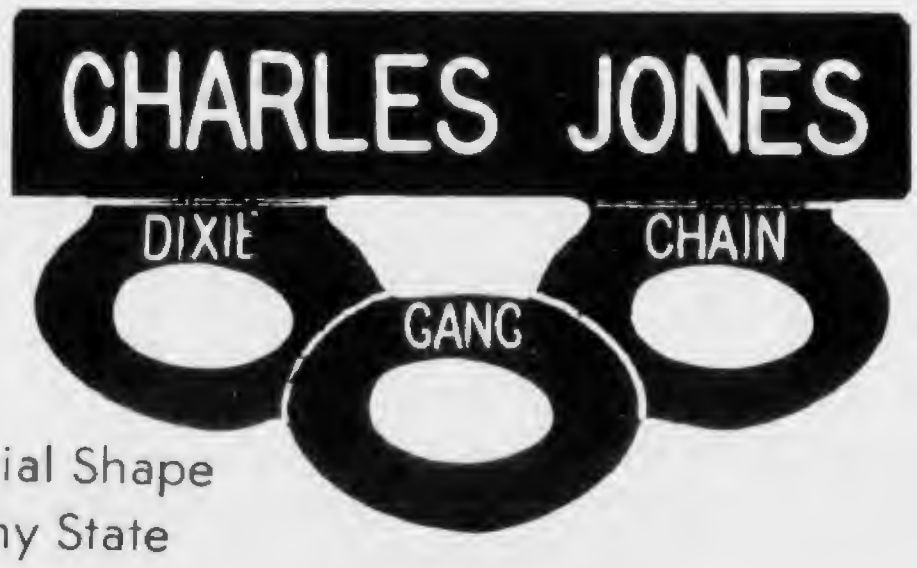
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movement or figure to that of the Mosaic Laws; (c) Abolition of the principle of flowing forward movement dancing and replacing it with stop-start, marching-girl procedures.

Ken Henly
Brisbane, Australia

Dear Editor:

The practice of most callers is to explain a new figure briefly once, then walk us through it a couple of times, set the music and wonder why we're too dumb to catch on immediately—or why we fail it a week or two later. My husband and I have taught school for a total of 70 years and know one can't cinch a response with a brief explanation and a few walk thrus. Students need to drill and drill before they can give an automatic response. Showmanship and calling techniques are important, of course, but how about more emphasis on the business end of learning new figures which stems from a caller's ability to use common sense square dance pedagogy?

Harold and Lucille Stansberry
Georgetown, Ohio

Dear Editor:

What a thrill to travel with 80 square and round dancers through Europe and what a privilege for us to be with them. It was exciting from the moment we landed in London, where we spent several days seeing the sights and also found time to square dance with John Smith's club at Middlesex. Through Holland into Germany and here we danced at beautiful Heidelberg Castle . . . dancers and callers came from all over. Chris Vear MC'd the program, Corky and Paulette Pell handled the rounds, and what a wonderful evening it was. On to Switzerland, Austria, Italy and Paris and at the end we all sang,

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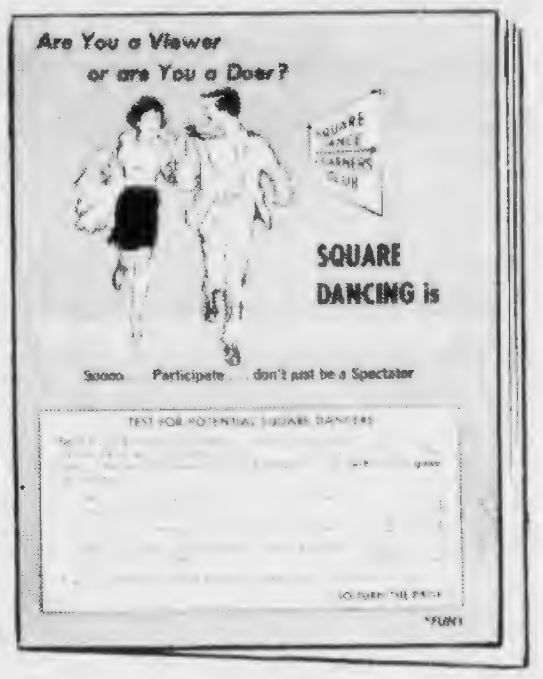
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Harve and Marge Tetzlaff
West Allis, Wisconsin

Dear Editor:

We were very interested in the January, 1973 Badge of the Month—the Foxy Fours of Fostoria, Ohio. Our club is the Foxy Fours of Grafton, North Dakota, and was formed four years ago. We too, have this unusual badge. . . . Our callers, Jim and Rita Janikowski, have called for us since our club began.

Mr. and Mrs. Henry Bolek
Grafton, North Dakota

Dear Editor:

I enjoyed reading the excellent article on Judgment by Johnny LeClair in the May issue of SQUARE DANCING. In the article he says, "dancers find it more difficult to learn when they are tired." All dancers get tired as the dance progresses, whether they are beginners or experienced dancers. I've often wondered why the hash tips are always scheduled

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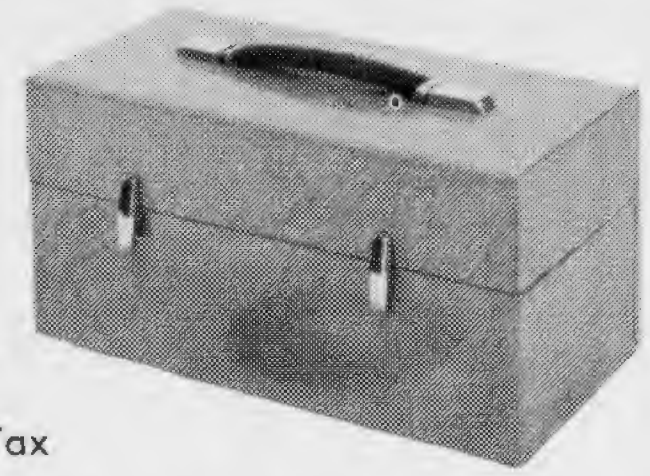
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as the last tip of the dance program. Why not have the hash tip halfway through the dance when everyone is more alert and can listen and dance more relaxed? I'm certain that moving that hash tip up in the program would make it more enjoyable for more dancers, particularly at dances where there have been workshops and dances in the morning and afternoon.

Robert S. Richard
Miami, Florida

The reference to a "hash" tip being held until the last portion of the dance is typical in some parts of the country but not in others. Callers appear to have differing theories relative to whether it's best to send the dancers home "rested" or "keyed up." —Editor

Dear Editor:

A few questions and comments. When we took lessons we were specifically told to promenade at least halfway around the square. In recent years in many cases dancers stop at home when near there—not going completely around or even halfway, causing a

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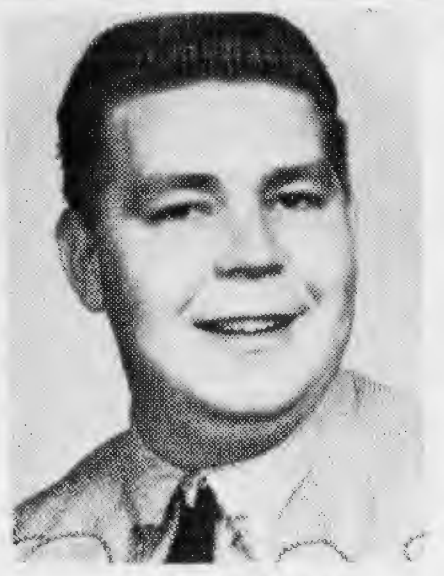
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Dick Houlton

"traffic jam." What are your thoughts? At a recent festival some so-called "polished dancers" made caustic remarks to others who were not so "polished." . . . Another final observation on something I have not seen happen too often—that is to see a couple walk out of a square before the tip started. Isolated cases, perhaps, but square dancing is too much fun to have these things hurt the activity.

George Werner Reed City, Michigan

For uniformity we advocate a promenade that is at least halfway around the square. A couple walking out of a square is being extremely discourteous.—Editor

WHEELCHAIR DANCING

Lee Downey, who calls for the Silver Spinners Wheelchair Square Dancers in Seattle, Washington, has offered to provide help and information to anyone wishing to call for such groups. Lee's address is 9026 - 30 S.W., Seattle, Washington 98126. The Silver Spinners group did a series of exhibitions at the National Convention in Salt Lake City in June.

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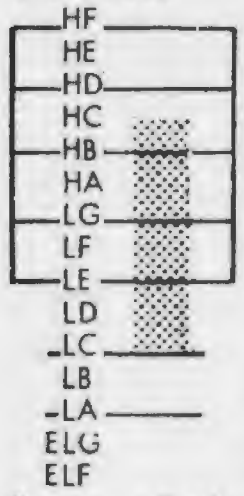
SINGING CALLS

A NURSERY RHYME — MacGregor 2131
Key: A **Tempo: 128** **Range: HA**
Caller: Ralph Hill **LA**
Synopsis: Complete call printed in Workshop.
Comment: A nursery rhyme show tune that has good backup music from Accordion, Xylophone, Drums, Bass and Guitar. Interesting pattern for medium and higher level dancers. Should be a good one and on the relaxing side. Rating: ☆☆☆+

KATY DID — Longhorn 199
Key: C **Tempo: 128** **Range: HD**
Caller: Lee Swain **LC**
Synopsis: (Break) Join hands circle left — allemande left — come back curlique — boys run right — allemande left — turn partner by the right — men star left inside ring — turn thru with partner — corner allemande — come back swing that girl — promenade

HOW TO USE THE RECORD REPORT

To get the best possible analysis all singing calls are checked and rated by two sources. First, a rating is made by a square of dancers that actually dances to each record. The records are then sent to another reviewer who rates them on recording quality, instrumentation, clarity of commands, and body mechanics. The final "star" rating is based on a consensus of the reports from both. In all cases unless otherwise noted it may be assumed that singing calls are recorded in a medium range. In the case of hoedown the key will be included.



Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment section. These represent the opinion of the reviewing committee. Symbols used indicate as follows: ☆Average, ☆☆Above Average, ☆☆☆Exceptional, ☆☆☆☆Outstanding.

(Figure) One and three promenade go halfway — lead to right — circle to a line — go forward eight to middle and back — right and left thru — flutter wheel — sweep a quarter — pass thru — trade by — left allemande — come back do sa do — promenade.
Comment: A cute tune and novelty number for your own personal clubs. Clarinet, Fiddle, Guitars, Piano, Drums and Bass give a good bounce for a well timed pattern.
Rating: ☆☆☆

THANK YOU SO MUCH — MacGregor 2129
Key: G and A Tempo: 130 Range: HF Sharp
Caller: Kenny McNabb LD
Synopsis: (Opener and Break) Sides face grand square — left allemande — weave ring — do sa do — left allemande — promenade (Figure) One and three square thru four hands — swing thru — girls circulate — boys trade — curlique — boys run — corner swing — left allemande new corner — weave ring — do sa do — take her home (Ending) Left allemande — weave ring — do sa do — left allemande — promenade.
Comment: A Bob Hope special with a little different sound from Piano, Guitars, Clarinet, Drums and Bass. Good action pattern moves right along. Rating: ☆☆☆

LOVE FEELS GOOD — Blue Star 1950
Key: E Flat Tempo: 130 Range: HC
Caller: Bob Fisk LB Flat
Synopsis: (Break) Four ladies chain — join hands circle left — left allemande — allemande thar — right — left — men you star — shoot that star — weave the ring — do sa

CURRENT BEST SELLERS

Fifty dealers and distributors of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find out just what records were selling in their individual area. The following lists were made up from that survey taken just before deadline.

SINGING CALLS

Tie A Yellow Ribbon 'Round The Old Oak Tree	Blue Star 1947
Good Morning Country Rain	Red Boot 136
Bloody Red Baron	Wagon Wheel 606
Monday Morning Secretary	Red Boot 140
Tie A Yellow Ribbon 'Round The Old Oak Tree	Red Boot 139

ROUND DANCES

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Southern Style	Blue Star 1949
Hey Chic	Belco 255

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SDS-1006 BUILD A MOUNTAIN Bruce Johnson
SDS-1007 ROLL THOSE BABY BLUE EYES Bob Dawson
SDS-1008 SLOW BOAT TO CHINA Jim Mayo

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do — promenade (Figure) Heads promenade three quarters — sides flutter wheel — sides pass thru — spin chain the gears — boys trade — girls trade — boys run — promenade.
Comment: Fine singing tune with great Piano, Xylophone, Drums, Bass, Guitar and Clarinet accompaniment. Caller will have to choose the crowd to call to as this moves right along with a closely timed spin chain the gears.
Rating: ☆☆☆

WALKIN' MY BABY — Greenwood 9004
Key: C **Tempo: 126** **Range: HC**
Caller: Les Roberts **LC**
Synopsis: (Break) Heads promenade halfway around — sides flutter wheel — star thru — pass thru — do sa do full around — swing thru — turn thru — allemande left — grand right and left — promenade (Figure) Four ladies chain — heads right and left thru — square thru four hands — corner right and left thru — swing thru — boys trade — turn thru — allemande left — promenade.
Comment: An old favorite soft shoe type tune from the 30's. Easy action pattern timed closely to make it a relaxing dance that moves right along. Rating: ☆☆☆

YOU ARE — Blue Star 1955
Key: G **Tempo: 132** **Range: HB**
Caller: Jerry Helt and Johnny Wykoff **LD**
Synopsis: Complete call printed in Workshop.
Comment: Good tune for a single or duet (as on the record). The pattern is timed well for comfortable dancing. Should be a good one.
Rating: ☆☆☆+

SAN ANTONE — Jay-Bar-Kay 143
Key: G **Tempo: 134** **Range: HB**
Caller: Curley Custer **LA**
Synopsis: (Break) Allemande left corner — weave ring — meet partner box the gnat — weave other way back — same girl box the gnat — do sa do her — left allemande — swing own — promenade (Figure) One and three promenade halfway — down middle — right and left thru — star thru — pass thru — do sa do all the way around — right and left thru — dive thru — pass thru — swing

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corner — left allemande — come back and promenade home.
Comment: The familiar tune "Rose of San Antone" with an easy action pattern that really moves. You may want to slow this one down.
Rating: ☆☆☆

TIE A YELLOW RIBBON 'ROUND THE OLD OAK TREE — Red Boot 139
Key: E Flat Tempo: 128 Range: HE
Caller: Don Williamson LG
Synopsis: (Break) Sides face grand square — allemande — weave — do sa do — promenade (Figure) One and three lead to right — circle — break make a line — go forward up and back — pass thru — tag the line — face in — pass thru — tag the line — face in — slide thru — square thru three quarters — swing corner — promenade.
Comment: Another one for the "Ribbon" with good accompaniment from Piano, Guitars, Bass, Drums and Trumpet. The action pattern is well timed. Rating: ☆☆☆

DADDY DON'T YOU WALK SO FAST — Dance Ranch 618
Key: B Flat Tempo: 132 Range: HD
Caller: Ron Schneider LB Flat
Synopsis: (Break) Walk around corner — men star left once around — pass partner by — star promenade the next — back out join hands — circle left — ladies center — men sashay — circle — left allemande — come back swing and promenade (Figure) Heads square thru four hands — corner do sa do — spin chain thru — girls circulate two times — scootback — boys run — promenade — boys roll back one — promenade.
Comment: Good listening tune with pattern that fits the title (it moves). A young crowd will probably go for it. Rating: ☆☆+

STRUTTER'S BALL — MacGregor 2130
Key: G Tempo: 130 Range: HB
Caller: Jack Ritter LG
Synopsis: (Break) Allemande left corner — do sa do own — four men star left once around — turn partner by the right — left allemande — promenade (Figure) Head two ladies chain — two and four do sa do — spin the top — heads divide — all slide thru — swing that girl — promenade one quarter around.
Comment: A familiar peppy tune with a lively beat and pattern to keep the dancers moving.
Rating: ☆☆☆

LITTLE WHITE WASHED CHIMNEY — D&ET 130
Key: F Tempo: 128 Range: HD
Caller: Buck Covey LC
Synopsis: (Break) Four ladies circle left once inside ring — home swing — join eight hands circle left — left allemande corner — weave ring — do sa do — promenade (Figure) Four ladies chain — one and three cross trail — separate go round two to line of four — move up and back — square thru four hands — outside four cloverleaf — centers slide thru — swing corner — promenade.
Comment: An old standard type country western tune with Piano taking a strong melody lead for the entire record. Easy action pattern. Rating: ☆☆+

MONDAY MORNING SECRETARY — Red Boot 140
Key: D Tempo: 128 Range: HD
Caller: Elmer Sheffield LD
Synopsis: Complete call printed in Workshop.
Comment: Music, timing, figure and tune to sing good all the way around. Should be a dandy. Rating: ☆☆☆+

FIREFLY — Scope 568
Key: A Tempo: 128 Range: HC
Caller: Ted Wegener LG Sharp
Synopsis: (Break) Four ladies chain three quarters — move up to middle and back — four ladies chain across — ladies center — men sashay — circle — allemande left — grand right and left — do sa do — promenade (Figure) Heads pass thru — sides star thru — trade by — swing — join hands and circle — rollaway — circle left — rollaway — allemande left — weave ring — meet own do sa do — promenade.
Comment: A nice listening tune with good music from Piano, Guitar, Xylophone, Bass and Drums. The action pattern could be interesting for any dance level. Rating: ☆☆☆

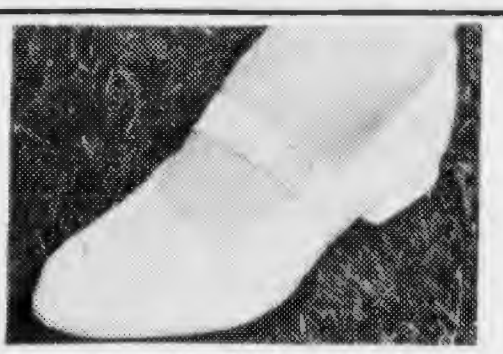


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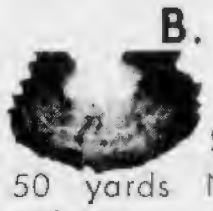
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BAMBINO MINE — Jay-Bar-Kay 146
Key: C **Tempo: 126** **Range: HD**
Caller: Dan Dedo **LC**
Synopsis: (Break) Allemande left alamo style — rock out and in — swing thru go two by two — rock again — swing thru go two by two — box the gnat — pull by — allemande left — ladies star — men promenade — same girl left allemande — right and left grand — promenade home — swing (Figure) Head couples star by right — back by the left — to corner — right and left thru — veer left — circulate — bend the line — flutter wheel — square thru four hands — pass your own — corner swing — promenade her home — swing.
Comment: A popular tune of a few years ago. A nice easy sound from Accordion, Banjo, Drums, Bass and Piano which backs up a pattern that coasts right along. Rating: ☆☆☆

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619
Key: C **Tempo: 132** **Range: HB**
Caller: Frank Lane **LB**
Synopsis: (Break) Four ladies chain — head ladies flutter wheel — side ladies chain across — sides cross trail thru — left allemande — weave ring — meet her with a do sa do — promenade (Figure) Circle left — head two square thru four hands — right and left thru — rollaway — curlique — men run right — left allemande — promenade.
Comment: Familiar pop number with well timed pattern. A relaxer. Rating: ☆☆☆

ICY FINGERS — Bogan 1252
Key: C **Tempo: 132** **Range: HC**
Caller: Keith Thomsen **LC**
Synopsis: (Break) Walk around your corner — see saw own — men star right once around — arm around partner star promenade — girls turn back — left allemande — weave ring — do sa do — promenade (Figure) One and three square thru four hands — circle up four with outside two — make a line — pass thru — wheel and deal — double pass thru — put centers in — cast off three quarters — slide thru — centers square thru three hands

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Comment: A well timed contemporary pattern with a lot of swinging jam session type accompaniment from Clarinet, Banjo, Trumpet, Piano, Trombone, Guitar, Drums and Bass (that's a lot of music all at one time).
Rating: ☆☆☆

TEARIN' UP THE COUNTRY — Blue Star 1953
Key: G Tempo: 132 Range: HG
Caller: Marshall Flippo LG
Synopsis: (Break) Circle to the left — four ladies chain — chain back — walk around corner — see saw own — left allemande — promenade (Figure) Head two square thru four hands — with outside two curlique — walk and dodge — partner trade — right and left thru — flutter wheel go straight across — slide thru — left allemande — do sa do — star thru with corner — promenade.
Comment: An easy song to sing with a good contemporary pattern. Is timed well and backed up with an easy listening accompaniment.
Rating: ☆☆☆

ASHES OF LOVE — Pioneer 114
Key. G Tempo: 130 Range: HD
Caller: C. Boots Rollins LG
Synopsis: (Break) Four ladies chain — join hands and circle — ladies rollaway — circle left — four ladies rollaway — weave ring — swing partner — promenade (Figure) Heads promenade halfway — down middle right and left thru — flutter wheel — sweep a quarter more — pass thru — right and left thru — dive thru — slide thru — cross trail — swing partner — promenade.
Comment: Simple melody pattern may get a little monotonous to some callers. The music accompaniment is from Drums, Bass, Guitars and Fiddle. The action pattern is easy.
Rating: ☆☆+

YOU ARE WHAT I AM — Lightning S 5017
Key: A Flat Tempo: 128 Range: HE Flat
Caller: Les Main LE Flat
Synopsis: (Break) Allemande left — turn partner by right — gents star left three quarters — turn corner by right — partner left like alle-

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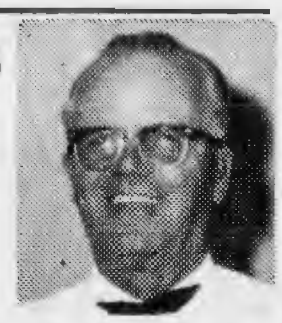
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mande thar — gents swing in — slip the clutch — left allemande — weave ring — promenade (Alternate Break) Four ladies promenade come home and swing — all join hands — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head couples promenade halfway — lead right — circle up four — break to a line of four — forward eight — come on back — slide thru — swing thru — boys trade — turn thru — left allemande corner — do sa do — swing corner — promenade.

Comment: Country western tune that doesn't require much range. Good beat from Trumpet, Drums, Bass, Piano and Guitar. The easy action pattern could make it a nice one to call. Rating: ☆☆☆

NAUGHTY LADY — Kalox 1143
Key. C Minor Tempo: 130 Range: HC
Caller: Bill Castner LB Flat

Synopsis: (Break) Join hands circle — walk around corner — see saw taw — men star by right — meet partner with do paso — her by left — corner right — partner left — allemande thar — men back in and star — slip the clutch — left allemande — grand right and left — meet partner — promenade (Figure) Head two couples do sa do — pair off — face your corner — swing thru — boys run — couples circulate — wheel and deal — get ready for heel and toe — heel and toe out you go — heel and toe and in — heel and toe out you go — heel and toe and in — star thru — flutter wheel — sweep a quarter — dive thru — pass thru — swing corner — left allemande — right and left grand — promenade.

Comment: A familiar tune from a few years ago with Banjo, Clarinet, Piano, Drums, Bass and Xylophone beating out a lively clip for a busy routine using a heel-toe in and out pattern. Rating: ☆☆+

DO YOU MIND — Greenwood 9005
Key: B Flat Tempo: 132 Range: HC
Caller: Stan Trefren LB Flat

Synopsis: (Break) Four ladies chain across — chain home — circle left — allemande left —

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weave ring — do sa do partner — men star left inside — turn thru — allemande left — promenade (Figure) Heads lead right and circle four — make lines — move forward up and back — swing thru two by two — spin the top — boys move up — spin chain thru — turn thru — allemande left — promenade (Alternate Figure) Heads promenade halfway — down the middle right and left thru — square thru four hands — do sa do corner — swing thru two by two — boys trade — swing corner — promenade.

Comment: An old tune from the 20's with a swinging beat to Organ, Bass, Drums, Clarinet, Xylophone and Saxophone. Busy action pattern with swing thru, spin the top and spin chain thru. Rating: ☆☆+

A DONUT AND A DREAM — Blue Star 1951
Key: E Flat Tempo: 130 Range: HA Flat LB Flat
Caller: Marshall Flippo

Synopsis: (Break) Four ladies chain three quarters — rollaway — circle left — left allemande — weave ring — do sa do — promenade (Figure) Head two curlique — boys run right — star thru — right and left thru — square thru four hands — trade by — right and left thru — pass thru — cloverflo — swing that corner — promenade.

(This review continues on page 66)

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Relay the Deucey
Relay the Diamond
Relay the Top
Remake
Reverse Dixie Style
Reverse the Pass
Right and Left Roll
Roll Right and Left to a Wave; plus Pass and Roll
Rotary Circulate
Rotary Tag thru the Star
Sashay Thru
Scoot and Plenty
Single Circle to a Wave
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Spin Chain the Gears
Square Chain the Top
Square Chain Thru
Square Out
Star the Square
Star to a Wave
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Sweep the Flare
Swing and Switch
Tag About
Tag and Spin
Tag and Trade your Neighbor
Taggers' Delight
Tag, Top and Turn
Timber
Trade Sashay
Trade the Wave
Triple Hinge and Trade
Triple Scoot
Triple Trade
Walk and Dodge
Zoom

CLUB FIGURES

Alamo Style
Arkies #1
Arkies #2
Arkies #3
Beer Mug and Grand Teacup Chain
Cast Offs (Basic)
Cast Offs (face to face)
Circulate (including split and cross circulate)
Curlique, Run and Crossrun
"Deucey" hash (ends circulate, centers trade)
Dive thru, Substitute, Ends Turn In and Out
Dixie Chain, Dixie Style, Dixie Daisy and Dixie Grand
Do paso
Double and Triple Star thru
Fan Thru, Fan the Top, Fan Chain Thru
Flutter Wheel, Sweep ¼ and Crazy Flutter
Gimmicky Figures
Gnats, Folds and Divides
Hand Turns
Head ladies Teacup, Side men Beer Mug Chain
Hodgepodge Tip (figures and breaks)
Partner Wheel and Deal
Peel Off, Pair Off, Round Off, and Cloverleaf
Peel Off, Trail Off, Peel and Trail, Trail and Peel
"Progressive" Squares
Red Hot
Scoot Back and Crazy Scoot Back
Spin Chain Thru, Spin the Top, and Swing Thru
Suzy Q and Turn and Q
Tag the Line and Partner Trade
Tag the Line ¼, ½, ¾ and Zig Zag
Teacup Chain (basic version)
Teacup Chain like a Daisy Chain
Trade
Trade By
Turn and Left Thru, Slide Thru and Partner Trade
Turn Thru
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Comment: Another good "Flippo" number with a clover pattern that moves right along.
Rating: ☆☆☆

I BELIEVE IN MUSIC — Wild West 201
Key: F Tempo: 128 Range: HA
Caller: John Swindle LF
Synopsis: (Break) Circle left — walk around corner — see saw own — men star right once around — left allemande corner — home do sa do — left allemande again — promenade (Figure) One and three promenade halfway — down middle with right and left thru — two and four square thru four hands — right hand star with heads — sides star left in middle —swing corner — promenade.
Comment: Easy sounding tune with strong beat from Drums and Bass backed up with Piano, Trumpet and Guitar. The pattern is for most dance levels. Rating: ☆☆☆

BLUE OF THE NIGHT — Rocking A 1358
Key: F Tempo: 128 Range: HD
Caller: Allie Morvent LC
Synopsis: Complete call printed in Workshop.
Comment: A comfortable song to sing along with the pattern and speed. A real good relaxer. The backup music is from Clarinet,

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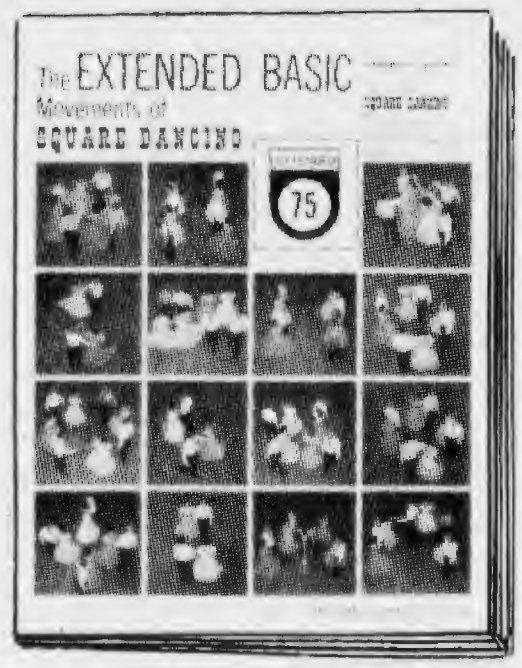
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PICTURES — Mustang 155
Key: E Flat **Tempo: 130** **Range: HD**
Caller: Johnny LeClair **LE Flat**
Synopsis: (Break) Circle left — allemande left corner — curlique with partner — boys run right — allemande — weave ring — do sa do — promenade (Figure) Square thru four hands — swing thru — boys run right — girls trade in the middle — tag the line — all face to the right — boys cross run — wheel and deal — swing corner lady — promenade.
Comment: A nice country western tune to sing. Fine instrumental from Trumpet, Piano, Guitar, Bass and Drums. The action pattern will keep the dancers thinking and moving. Rating: ☆☆☆

WHAT WOULD YOU SAY — Scope 567
Key: F **Tempo: 130** **Range: HC**
Caller: Mac McCullar **LB Flat**
Synopsis: (Break) Allemande left your corner — do sa do own — bow low — swing her — head two couples square thru four hands — turn thru — swing own — allemande corner — grand right and left — do sa do — promenade home — swing (Figure) Head two couples flutter wheel — sweep a quarter —



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pass thru — do sa do — swing thru with outside two — men run — couples circulate — wheel and deal — dive thru — pass thru — left allemande — do sa do — corner swing — allemande left new corner — promenade home.

Comment: An interesting tune to sing. A little different sound from Piano, Drums, Banjo, Bass and Twangy instrument like a hot potato. Well timed action pattern.
Rating: ☆☆☆

IF I HAD MY WAY — Windsor 5019
Key: G and A Flat Tempo: 130 Range: HD Flat
Caller: Shelby Dawson LG

Synopsis: (Break) Walk around corner girl — see saw own — men star right in middle — allemande left corner — partner curlique — boys run — allemande left — weave ring — meet own do sa do — promenade (Figure) One and three promenade halfway — lead right circle four — make a line — move forward up and back — right and left thru — slide thru — square thru three hands — swing corner — allemande left — come back and promenade home.

Comment: An old familiar tune, nice to sing. Good bouncy music from Piano, Bass, Drums, Trumpet and Guitar. Easy action pattern for any dance level. Rating: ☆☆☆

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LITTLE GIRL — Mustang 154
Key: A Flat **Tempo: 130** **Range: HD Flat**
Caller: Curtis Thompson **LC**
Synopsis: (Break) Four ladies chain — join hands circle left — ladies center — men sashay — circle left — ladies center — men sashay — circle left — allemande corner — weave ring — meet and promenade home (Figure) Heads square thru four hands get out to the sides — circle four halfway — swing thru two by two — boys trade — boys run — bend the line — go up and back — star thru — pass thru — new corner allemande — come back and do sa do — promenade home.
Comment: An old favorite of several years ago. Good listening and singing tune. The action pattern swings right along with a snappy pace from Bass, Drums, Trumpet, Xylophone and Piano. Rating: ☆☆☆

HOEDOWNS

MIM — Red Boot 300
Key: G **Tempo: 134**
Music: Red Boot Sound — Fiddle, Guitar, Banjo, Drums, Bass
STAN, Flip Side to Mim
Key: F **Tempo: 130**
Music: Red Boot Sound — Banjo, Guitar, Piano, Drums, Bass, Trumpet
Comment: Standard hoedowns with a strong Bass and Drum backup. Rating: ☆☆☆

LIZA — Blue Star 1952
Key: C and F **Tempo: 134**
Music: The Bayou Ramblers — Fiddle, Drums, Bass, Guitars
SKILLET LICKIN', Flip Side to Liza
Key: G **Tempo: 132**
Music: The Bayou Ramblers — Guitar, Banjo, Drums, Bass, Fiddle
Comment: Standard hoedowns with Drums and Strings. Rating: ☆☆+

(DANCER RESPONSIBILITIES,

continued from page 25)

holding up a hand or join someone else who has a hand in the air. He shouldn't expect to be begged to dance nor should he expect the club he's visiting to fuss all over him. Insincere fussing over a guest is just as bad as not at all. It leaves him with the feeling that all the club is interested in is getting his money and adding his name to their count for the evening. A guest has the responsibility of at least going halfway in order to permit others to show their friendliness. If he is pleasant and friendly, he'll receive the same in kind.

6. It's nice for club members to visit classes, particularly if their club sponsors one. This



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Choreography by: George & Janet Alberts, Dumont, N.J.

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gives club members an opportunity to meet their prospects and helps the new dancers overcome the feeling of strangeness when they first come into the club. When visiting a class, a club member may wear his club badge but remember: Every action reflects on the club! People appreciate help but the person who pushes or tries to direct action within a square is universally disliked. If visiting members are in the habit of using extra whirls, spins, etc. that are not being done in the class, they should make a concentrated effort to do without them. People instinctively resent show-offs.

7. The caller is your dancing leader and instructor. Give him the benefit of your support. If he tries something which is strange to you (like a so-called new basic, a round dance, a quadrille or a contra), give it a fighting chance for survival. Remember that through a varied program, most callers are trying to keep the majority of the club happy and interested. Perhaps you do want more challenge, or perhaps more rounds, or faster

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speed, or slower speed. Talk to your caller about it. He's the one who will have to make the final decision anyway. Perhaps you're right; maybe your caller hasn't been sensitive enough to catch the pulse of the club as a whole, or perhaps you're only thinking of yourself and don't realize what a small minority you represent.

The caller dares not succumb to the wishes of a small but loudly outspoken minority at the expense of the rest. If you have convictions be man enough to discuss them openly with your caller. Perhaps you can sell him on the soundness of your ideas. Back-door whisper campaigns and subtle undermining are grossly out of place in such a wholesome fellowship activity as square dancing.

8. Friendliness, tolerance and mutual respect should be constantly practiced and encouraged by individuals and groups.

9. The elements of good manners, proper decorum and thoughtful regard for the pleasure and comfort of others should be the cri-

(Concluded on page 74)

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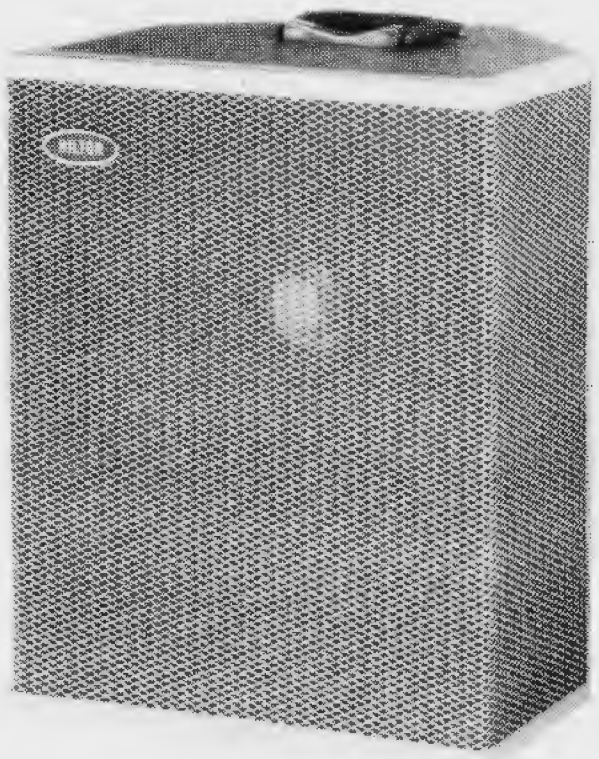
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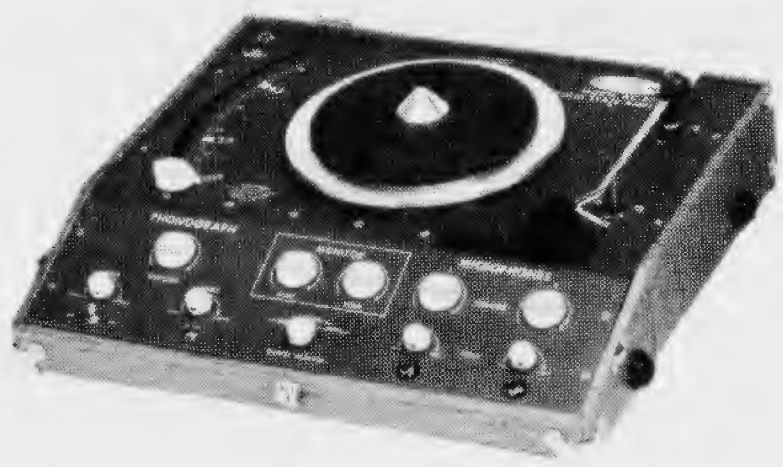
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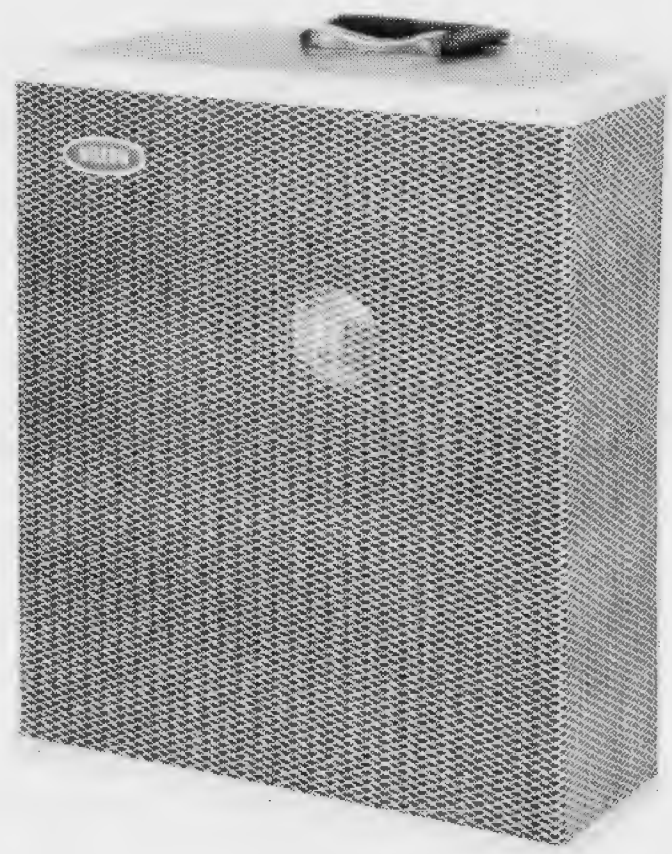
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THE CALLER'S GAZETTE

ITEMS OF INTEREST FOR SQUARE DANCE CALLERS

Published by Hilton Audio Products, 1033-E Shary Circle, Concord, Ca.

This is the masthead of the little paper which we have published for several years. Its subscription list now includes more than seven thousand square dance callers in the United States and Canada. In it we try to print articles of special interest to the square dance caller, covering material not usually found in other square dance publications.

Over the years, we have received a lot of mail from callers, expressing appreciation for the information contained, and mentioning that the Gazette seemed to be the only source of such information. Among the topics we have discussed in the past are:

Getting the most out of your sound system

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Does your teaching give your dancers fun or frustration?

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Insurance on sound equipment and records

In addition to the topics mentioned above, we have through the Caller's Gazette twice conducted national surveys which provided callers with information that had never been available to them before. Points covered included caller's pay, length of experience, voice in the operation of his clubs, frequency of club meetings, amount of dues, hall rental, attendance figures, round dance participation, and many others. To the best of our knowledge, no one else has conducted an in-depth examination of the square dance activity, such as those we did in 1967 and again in 1970. We plan to do another in the future, to help us and our readers keep abreast of the growth and change of the square dance activity on a national level.

SUBSCRIPTION IS LIMITED TO SQUARE DANCE CALLERS AND ROUND DANCE TEACHERS, and is free. If you are a caller or round dance teacher and are not now receiving the Caller's Gazette, to subscribe send us your name, address, zip code, and the make and model of the sound system you are now using. We'll send you our current issue, the last survey issue, and all future issues as they are published. If you have received the Gazette in the past and are no longer doing so, it is probably because your address has changed. To renew your subscription, just send us your new address.

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terion of personal conduct. Kindness is probably the key element in our successful relations with others. Give it a try. You'll be surprised how well it works!

(WORLD, *continued from page 39)*
Manacks will be in charge of the rounds. For further information contact Dick Kenyon, 598 Mayfield Drive, Lansing 48906. Telephone (616) 482-8405.

Kansas

September 29 is the date for the Central Kansas Square Dancers Affiliation Fall Callers Cotillion. The affair will be held at Sterl Hall in Abilene with Kansas callers participating. This organization is also sponsoring a Fall Jubilee October 6 at Fort Hays Ballroom in Hays. Johnny LeClair will be featured caller and Bob and Wilma Anton will handle the rounds.

Alabama

The 14th Annual National Peanut Festival Square Dance, sponsored by the Goober Gamboleers, will be held October 20 at the Dothan

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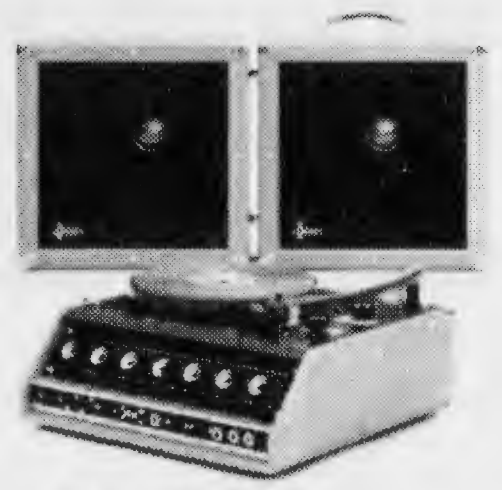
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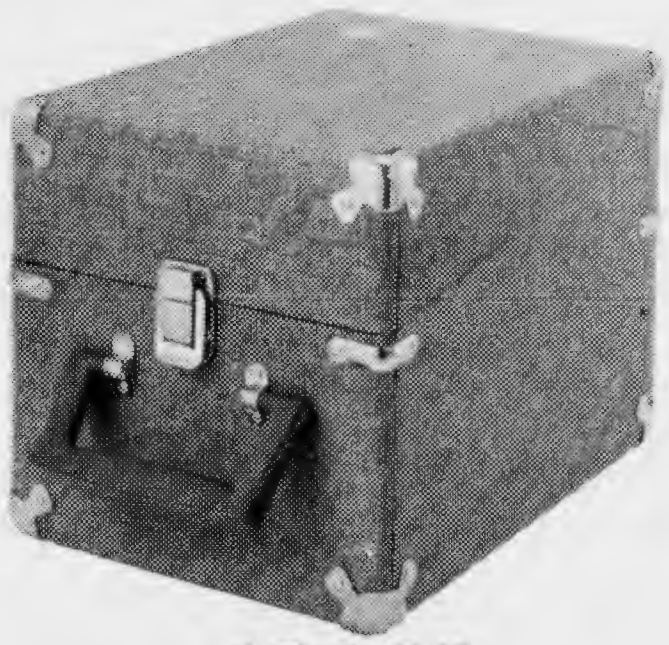
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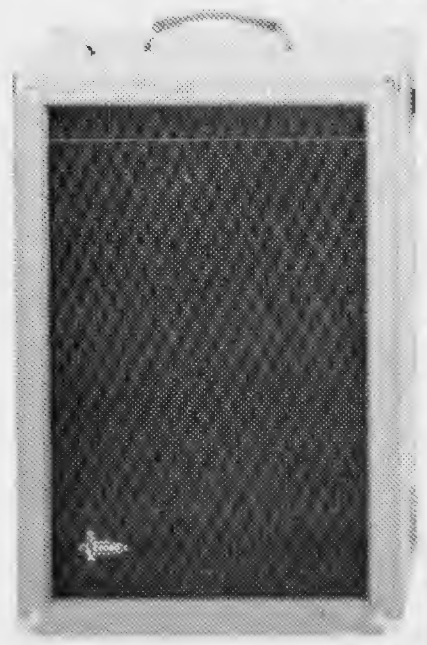
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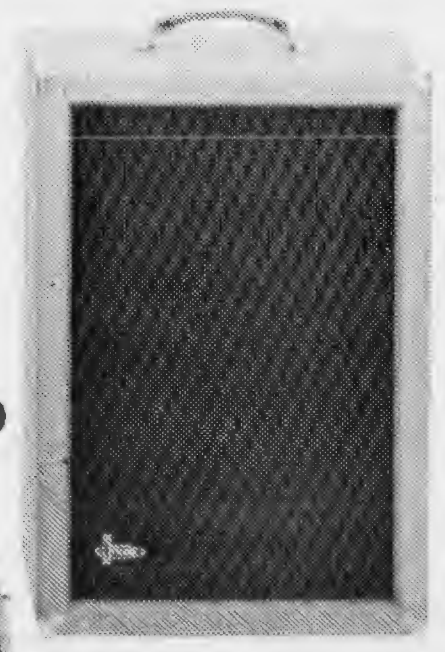


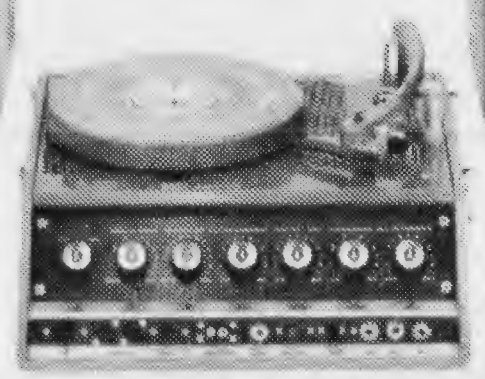
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Recreational Center in Dothan. Frank Bedell of Florida will be the featured caller. An after-party and supper is scheduled at 11:00 pm, following the dance.

Georgia

South Georgia clubs and dancers are scattered compared to some other areas in the State, but they have their share of festival and association dances. The Okefenokee Square-Up in February at Waycross, the South Georgia Jubilee in Valdosta in March, the Fun-Fest in July at Jekyll Island and the Jekyll Island Jamboree in August are annual affairs. The George State Convention will be held September 21-23 at the Coliseum in Macon; the Dixie Federation Jamboree is held in July at the Tifton Recreation Center. The Dixie Federation Callers held two dances in April with good participation and are looking forward to their second annual dance in December. Put all the dances from individual clubs, graduations, anniversaries and specials and you come up with a lot of good ole square dancing in the area. Clubs and dancers appreciate the

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—Bob Bennett

Ontario

Brantford Square-A-Naders will hold their Annual Moonlite Square-a-nade on Saturday, September 16 at New Lions Park Arena in Brantford. Ernie Carviel will call.

Indiana

The Scrunch Bunch of New Whitehead are presenting their 4th Annual Freshman Frolic on September 29. The affair will be held at the Franklin Skating Rink in Franklin, Indiana, and one of the features will be a tip on roller skates so that participants may earn their Square Wheels Badge. Master of ceremonies will be club caller Martin Jones and rounds will be handled by Ross and Wilma Collier.

—John Cook

HERE WE GO AGAIN

Deadline for copy is sixty days (two months) prior to publication date. To avoid being disappointed, be sure that information for your special events reaches us in time to be included in the proper issue of SQUARE DANCING.

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(SQUARE DANCER ASSOCIATIONS,

continued from page 20)

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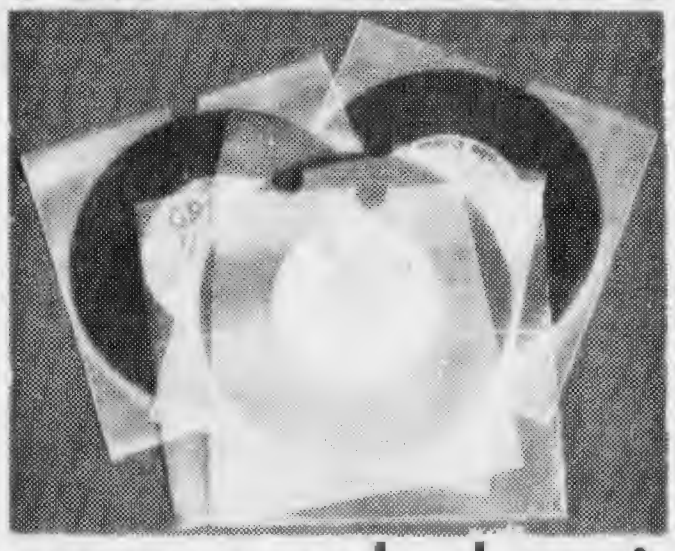
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Sept. 1-2—Central Coast Assoc. 10th Annual Square-Affair, Vets. Mem. Bldg., San Luis Obispo, Calif.

Sept. 1-2—Big Foot Jamboree, Happy Camp, Calif.

Sept. 1-3—Alberta S & R/D Fed. Conv., Grand Prairie, Alberta, Canada

Sept. 1-3—Labor Day Weekend, Frank Lane's Dance Ranch, Estes Park, Colo.

Sept. 1-3—18th Annual Knothead Jamboree, Old Faithful Lodge, Yellowstone Nat'l. Park.

Sept. 4-9—New Hampshire Fall Camp, The Inn, East Hill Farm, Troy, N.H.

Sept. 7—Fall Kick-Off Dance, Rec. Center, F.E. Warren AFB, Cheyenne, Wyo.

Sept. 7-8—N.Y. Caller's Assoc. 2nd Annual Kickoff Fest., Sherburne H.S., Sherburne, N.Y.

Sept. 7-9—Harvest Moon R/D Weekend, Bellevue, Washington

Sept. 8—Jackpot Jambo-Reno, Nugget Convention Center, Sparks, Nevada

Sept. 8-9—4th Annual Buggy Stomp, Elk Mountain, Wyo.

Sept. 14-15—3rd Annual Nebraska Sq & Rd Dance Convention, Scottsbluff, Nebr.

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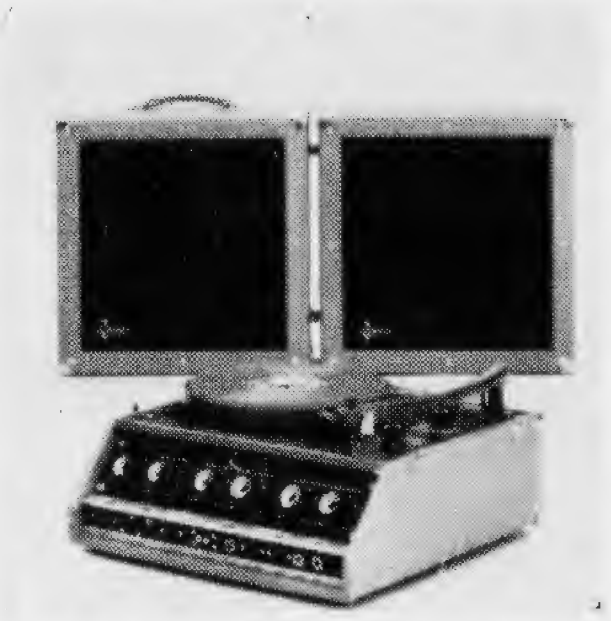
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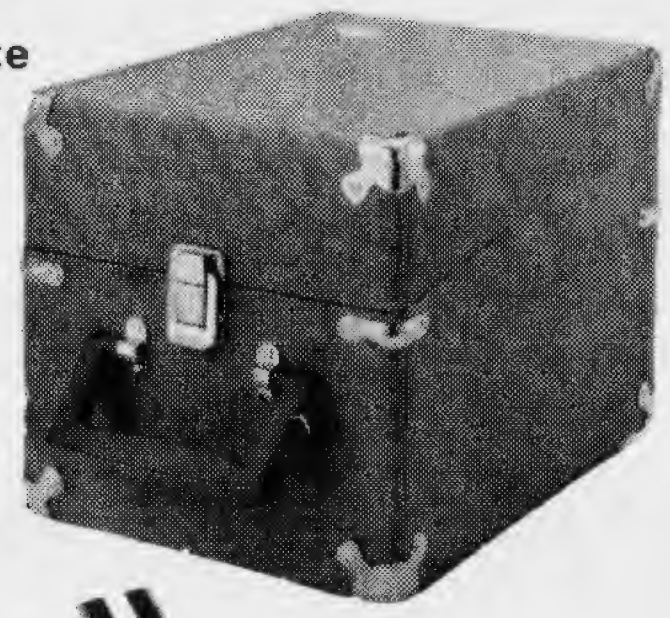
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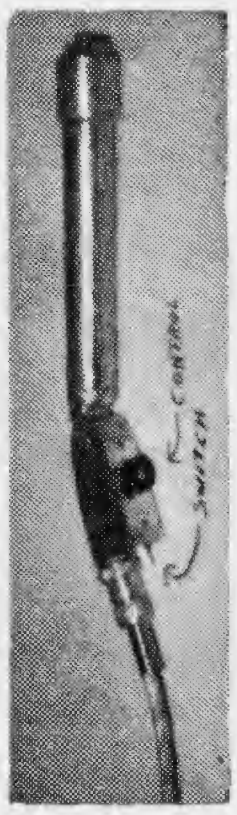
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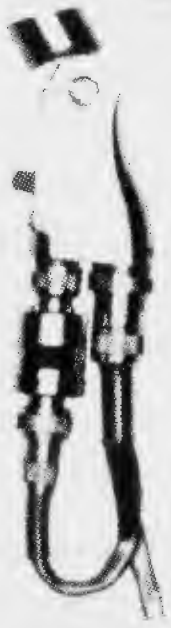
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Sept. 15—TVSDA Fall Fest., Huntsville, Ala.
Sept. 15—Fall Foliage All Nighter, St. Augustine Church Hall, St. Augustine, Pa.
Sept. 15—Virginia's 3rd Annual Kickoff Dance, John Marshall Hotel, Richmond, Va.
Sept. 15-16—Nevada State Fall Festival, Elko, Nevada
Sept. 15-16—Gulf Coast Caller's Co-op "Fun-Sti-Toot 7," Civic Center, New Braunfels, Texas
Sept. 16—Brantford Square-A-Naders Moon-lite Square-A-Nade, New Lions Park Arena, Brantford, Ont., Canada
Sept. 16—Plaids & Calicos 7th Annual Clam Bake & Dance, East Harbor State Park, Port Clinton, Ohio
Sept. 16—Western New England R/D Assoc. 6th Annual Fall Roundup, Southampton Rd. School, Westfield, Mass.
Sept. 17—Square Dance Week "Kick Off" Dance, Mid-State Mall, Salina, Kans.
Sept. 17-23—First Caribbean Roundup, San Juan, Puerto Rico. Write Square Dancing Fed. of P.R., Box 517, Areubo, P.R. 00612
Sept. 20-22—Gatlinburg Hoedown, Gatlinburg, Tenn.
Sept. 21-22—2nd Georgia State S/D Conv., Macon Coliseum, Macon, Ga.
Sept. 21-22—Suncoast Caller's Asoc. Square-O-Rama, Audit., Clearwater, Fla.
Sept. 22-29—"Septemberfest" 5th Annual S/D Fest., Ky. Dam Village State Park, Gilbertsville, Ky.
Sept. 25—Palm Squares Banner Dance, North Side School, Palmyra, Pa.
Sept. 28-29—Tri-State Festival, Mem. Col., Ft. Wayne, Ind.
Sept. 28-29—NORTEX Roundup, Dallas Conv. Center and Baker Hotel, Dallas, Tex.
Sept. 28-30—2nd Annual Flaming Leaves Fest., Olympia Arena, Lake Placid, N.Y.
Sept. 28-30—Fallin' Leaves Frolic Weekend, Angola, Ind.
Sept. 28-30—Beach Ball, Indiana Beach, Monticello, Ind.
Sept. 28-30—"Weekend in Paradise", Atwood Lake Lodge, Delroy, Ohio
Sept. 29—Fall Caller's Cotillion, Sterl. Hall, Abilene, Kans.
Sept. 29—Kokanee Kickers Harvest Hoedown, Drill Hall, Enderby, B.C., Canada
Sept. 29—Callers Festival, National Guard Armory, Lansing, Mich.
Sept. 29—Fall Round Dance Fest., Athens Rec Center, Athens, Ga.
Sept. 29—PSARDA Annual Fall Kick Off Dance, Elks Club BPOE Lodge 315, Stoneybrook, Newport News, Va.
Sept. 29—Travel On Subscription Dance, Ottawa H.S., Ottawa, Kans.
Oct. 5-6—8th Annual San Angelo S & R/D Festival, Coliseum, San Angelo, Texas
Oct. 5-6—10th Annual Fall Foliage S/D Fest., Nat'l Life Ins., Montpelier, Vt.
Oct. 5-7—Chula Vista S & R/D Weekend, Wisconsin Dells, Wis.

ABOUT THE DATE BOOK

If you have an event scheduled for several months in the future, send it in as soon as the date is set. We maintain a file on all listings as they are received and by getting the information to us as soon as possible you can avoid the problem of being too late for our deadlines. Deadline for the December Date Book is October 1st.

Oct. 6—C.K.S.D.A. Fall Jubilee, Fort Hays Ballroom, Hays, Kans.
Oct. 6-7—24th Annual Western S/D Festival, Quadra Dangle Club, Laramie, Wyo.
Oct. 7—Hi-Flyers 12th Annual Free Jamboree, 1111 No. 56, Lincoln, Nebr.
Oct. 11—Single Swingers Special Dance, Lowell Community School, Boise, Idaho.
Oct. 12-13—S.A.S.D.A.'s 9th Annual International Fall Festival, Onondaga War Memorial & Hotel Syracuse, Syracuse, N.Y.
Oct. 12-13—Chattanooga Choo Choo Fest., Chattanooga, Tenn.
Oct. 12-14 — S/D Weekend, Timbershores Camping Resort, Northport, Mich.
Oct. 13—Apple Festival S/D, Brandywine H.S. Gym, Niles, Mich.
Oct. 13—Arkansas State S/D Fed. 24th Annual Fall Festival, Little Rock Conv. Center, Little Rock, Ark.
Oct. 13-14—14th Annual Ozark S/D Festival, Poplar Bluff, Mo.
Oct. 13-14—2nd Annual Sq & Rd Dance Fest. "Under the Bridge", Lake Havasu City, Ariz.
Oct. 19—Palm Squares Fall Special, Northside



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Oct. 19-20—London Bridge S & R/D Fest., Lake Havasu City, Ariz.
Oct. 19-20—Missouri State Festival & Conv., Missouri State Agricultural Bldg. at Fairgrounds, Sedalia, Mo.
Oct. 19-20—"Spirit of '76" 6th Annual Festival, Yorktown Int. School, Yorktown, Va.
Oct. 20—Goober Gamboleers 14th Annual Nat'l. Peanut Festival Dance, Dothan Rec. Center, Dothan, Ala.
Oct. 20—4th Annual Palmetto Promenade, Greenville, S.C.
Oct. 21—6th Annual Fall Festival, YMCA, Fargo, N.D.
Oct. 25-27—Saskatchewan S & R/D Conv., Corona Motor Hotel, Yorkton, Sask., Canada
Oct. 26-27—Border Booster Association Fest., Plattsburgh, N.Y. area
Oct. 26-27—Gatlinburg Hoedowners Autumn Promenade, Gatlinburg, Tenn.
Oct. 26-27—"Square Esta," Vandenberg Inn, Santa Maria, Calif.
Oct. 26-28—Florida R/D Council Annual Fall

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1034 Dundas St., London 31, Ontario, Canada

Festival, di Lido Hotel, Miami Beach, Fla. Oct. 26-28—Fall Frolic at East Hill Farm, Troy, N.Y.

PROPOSED N.Y. TAX RELIEF

The Hot Line in the September, 1971, issue of SQUARE DANCING carried a report on the serious tax problem being encountered by square dance clubs in New York State, where an attempt was being made to levy taxes against individuals and clubs engaged in square and round dancing. In January of this year State Assembly Bill #2493 was introduced, which would amend the tax law to exempt a club or organization whose purpose is to promote and propagate folk dancing, including the American square dance in all its forms, from taxation under existing laws. The Bill has been reported out of committee and is being readied for a vote. In the Senate the same bill with Senate #1956, is still in the Taxation and Finance Committee. It must be reported out of committee before it can be voted on. The New York State Square and Round Dance Federation suggests that all dancers in the State write their Legislators now and express their views.



STORES handling square dance clothing are invited to write SQUARE DANCING for information regarding a listing on this page.

MODERN SQUARE DANCE CORRAL
2017 E. Michigan Ave., Lansing, Mich. 48912

NICK'S WESTERN SHOP
245 E. Market St., Kingsport, Tenn. 37660

OBIES WESTERN & SQUARE DANCE FASHIONS
614 S. Lake St. (Rt. 45), Mundelein, Ill. 60060

PEARL'S of RALEIGH
2620 Poole Rd., Raleigh, N.C. 27610

PEARL'S WESTERN FASHIONS
Dawes Ave., Clinton, N.Y. 13323

PRINCESS SPECIALTY SHOP
584 Main St., S. Portland, Maine 04106

THE QUALITY WESTERN SHOP
1894 Drew St., Clearwater, Fla. 33515

RACEWAY SADDLERY & WESTERN WEAR
406 Thomas Ave., Forest Park, Ill. 60130

RAY'S SQUARE DANCE SHOP
2904 S.W. 44th, Oklahoma City, Okla. 73119

RILEY'S RANCH CORRAL
750 Northgate Mall, Seattle, Wa. 98125

ROBERTSON DANCE SUPPLIES
3600—33rd Avenue, Sacramento, Calif. 95824

ROMIE'S SQUARE DANCE & WESTERN WEAR
3827 El Cajon Blvd., San Diego, Calif. 92105

RUTHAD PETTICOATS AND PANTIES
8869 Avis, Detroit, Michigan 48209

SHOOT'N STAR SQUARE & COSTUME SHOP
1115 DuPont Circle, Louisville, KY 40207

SKY RANCH SADDLERY
109-111 S. Main St., Central Square, N.Y. 13036

THE SQUARE DANCE SHOPPE
2527 W. Pawnee, Wichita, Kan. 67217

SQUARE-ROUNDER
3413½ High St., Portsmouth, Va. 23707

SQUARE DANCE VILLAGE
3621-A State St., Santa Barbara, Ca. 93105

SQUARE TOGS
11757 Hwy. 42, Sharonville, Ohio 45241

SQUARE WEAR SHOP
8674 49th St. North, Pinellas Park, Fla. 33565
5 mi. north of St. Petersburg

BOB STAN'S SQUARE & WESTERN WORLD
Rte. 57 Merrywood, Granville, Mass. 01034

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fashion feature



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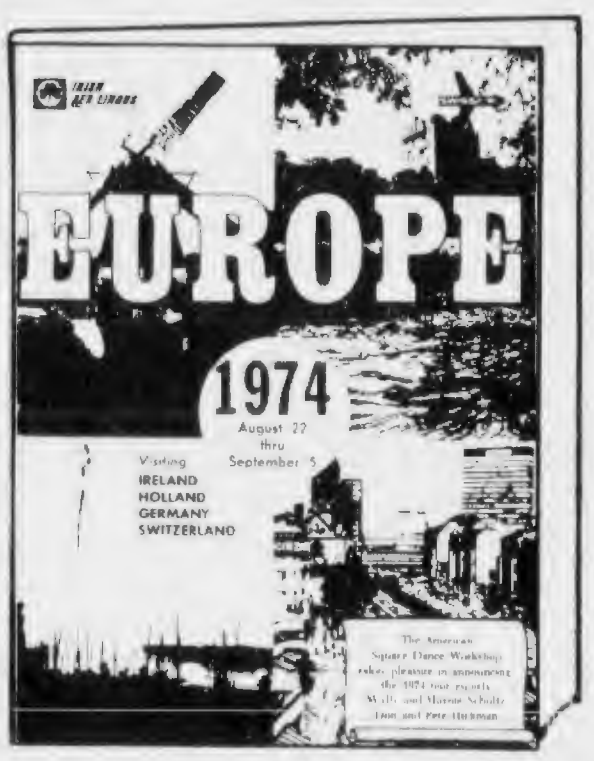
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